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OF

GOUNOD'S SACRED TRILOGY

THE REDEMPTION.

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MR. WILLIAM NICHOLL.

MR. CHARLES KINGSLEY.

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CHESTER TRIENNIAL MUSICAL FESTIVAL

WEDNESDAY, THURSDAY, and FRIDAY,
JULY 25, 26, and 27.

LIST OF WORKS TO BE PERFORMED.

IN THE CATHEDRAL.

WEDNESDAY MORNING, at 11.30.—ELIJAH (Mendelssohn).

THURSDAY MORNING, at 11.30.

TWO MOTETS. Written expressly for the Festival
by Mr. OLIVER KING.

a. By the waters of Babylon! For Soli and Chorus.

b. O sing unto the Lord

SYMPHONY IN C MINOR (Beethoven).

REQUIEM (Verdi).

FRIDAY MORNING, at 11.30.

SYMPHONY IN B MINOR (Schubert).

ENGEDI (Beethoven).

LOBGESANG (Mendelssohn).

FRIDAY EVENING.—THE REDEMPTION (Gounod).

IN THE MUSIC HALL.

WEDNESDAY EVENING.—THE GOLDEN LEGEND
(Sullivan).

THURSDAY EVENING.—MISCELLANEOUS CONCERT.

Vocalists at present engaged:—

Madame NORDICA.

Miss ANNA WILLIAMS.

Miss DAMIAN.

Madame BELLE COLE.

Mr. EDWARD LLOYD. Mr. SANTLEY.

Mr. W. NICHOLL.

Mr. W. H. BRERETON.

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Conductor—Dr. JOSEPH C. BRIDGE, M.A.

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N.B.—The Festival will be inaugurated by Special Services on Sunday, July 22. At Evensong, the "HYMN OF PRAISE" (Mendelssohn) will be sung; and the greater part of the Cathedral will be reserved for the working classes only, who will be admitted, of course, free.

CRYSTAL PALACE.

Under the distinguished patronage of The most noble the Marquis of LOTHIAN, K.T., the Right Hon. the Earl of DARTMOUTH, the Countess of DARTMOUTH, Viscount and Viscountess FAIRLAND, the Hon. SIRNEY HERBERT, M.P., H. COSMO DONNER, Esq., M.P., J. BLENDLE MAILE, Esq., M.P., T. N. TAYLOR, Esq., M.P., Sir GEORGE GROVE, D.C.L., AUGUST MANN, Esq., Dr. A. C. MACKENZIE, Dr. STAINER, and many others.

MR. EYRE'S BENEFIT CONCERT

will be given on TUESDAY EVENING, April 10, at 8 o'clock, when the following distinguished Artists have kindly consented to assist him—

Mrs. HUTCHINSON. Miss AMBLER.

Miss HOPE GLENN.

Mr. HERBERT KEEVES. Mr. BRERETON.

Pianoforte, Miss FANNY DAVIES.

Violoncello, Signor PIATTI.

Stalls, 7s. 6d., 5s., and 2s. 6d.; Unnumbered Seats, 1s. May be had of Mr. E. Gordon, Season Ticket Office, Crystal Palace, and of Mr. A. J. Eyre, "Melrose," The Avenue, Norwood.
N.B.—By kind permission of the Directors, all Tickets include Admission to the Palace after 6.30 p.m.

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Concerts, Oratorios, Matinees, Soirées, &c., 59, Victoria Road, Tuebrook, near Liverpool.

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MISS BESSIE HOLT (Soprano).

For Oratorios, Concerts, and Cantatas, address, 3, Bradshaw Street, Higher Broughton, Manchester.

MISS MAUD LESLIE (Soprano).

For Oratorios, Concerts, &c., 21, Crystal Palace Road, Dalech.

MISS EMMELINE MARTIN (Soprano)

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MR. HENRY WEAVER (Bass),
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Engaged: April 2, Blyth ("Acis and Galatea"); 4, Goole ("Magna Charta"); 5, Alford ("Holy City"); 9, Mossley ("May Queen"); 10, West Hartlepool ("Holy City"); 12, Lincoln (Miscellaneous); 16, Glasgow (Miscellaneous); 19, Glasgow ("Lady of the Lake"); 20, Alva ("May Queen"); May 16, Hadleigh (Two Concerts—"Hymn of Praise" and "Stabat Mater"); 29 and 30, Haverfordwest (Eisteddfod). Address, Point House, Briggs, and Messrs. Novello, Ewer and Co., 1, Berners Street, W.

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MADAME LAURA SMART (Soprano) requests that all communications respecting Oratorio, Operatic Recital, or Ballad Concerts be addressed, 44, Alexandra Road, London, N.W., or, 50, Church Street, Liverpool.

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MR. ALFRED KENNINGHAM (Tenor), of St. Paul's Cathedral, begs to state that he has a few vacant dates during the month of April, for Oratorio and Concert Engagements in London and the Provinces. Address, as above, or, Grovedale, Parson's Green, S.W.

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Organ"; April 24, Lecture, by Dr. F. J. Sawyer, on "The Principles
of Organ and Pianoforte Fingering"; May 22, Lecture; June 26,
Lecture; July 17, 18, 19, Examination for F.C.O. Diploma; July 29,
Diploma Distribution; July 24, 25, 26, A.C.O. Examination; July 27,
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Liverpool	Dec. 21, Jan. 26, &c., &c.
Bury	Mar. 17.
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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

APRIL 1, 1888.

PRECOCITY IN MUSIC.

THE learned and ingenious Roger Ascham has left on record his opinion about precocity in general. He was well qualified to give one, his experience of youth being hardly less great than his shrewdness of perception. For that reason we commend it now to the reader's notice:—

"This I know, not only by reading books in my study, but also by experience of life abroad in the world, that those which be commonly the wisest, best learned, and best men also, when they were old, were never commonly the quickest of wit when they were young. Quick wits be apt to take, unapt to keep; soon hot and desirous of this and that, as soon cold and weary of the same again; more quick to enter speedily than able to pierce far, even like our sharp tools, whose edges be very soon turned. . . Contrariwise, a wit in youth that is not over dull, heavy, knottish, and lumpish, but hard, tough, though somewhat stalfish—such a wit, I say, if it be at the first well-handled by the mother, and rightly smoothed and wrought by the schoolmaster, both for learning and whole course of living, proveth always the best. Hard wits be hard to receive, but sure to keep; painful without weariness, heedful without wavering, constant without newfangledness; bearing heavy things though not lightly, yet willingly; entering hard things, though not easily, yet deeply, and so come to that perfectness of learning in the end that quick wits seem in hope, but do not indeed ever attain unto. . . They be grave, steadfast, silent of tongue, secret of heart; not hasty in making, but constant in keeping any promise; not rash in uttering, but wary in considering every matter, and thereby not quick in speaking, but deep of judgment, whether they write or give counsel on weighty affairs. And these be men that become, in the end, both most happy for themselves and also most esteemed abroad in the world."

These words of wise old Roger are adapted to comfort and cheer many anxious parents who are concerned about the absence of brilliant qualities in their children. Indeed, they tend to transfer the family hope from the clever boy to his ordinary brother, who puts forth as yet no sign of future distinction.

On the other hand, if the hard wit be preferable to the quick wit—or, to put it plainly, the commonplace child be of better augury than the child of bright parts, it becomes a question whether the circumstances of present day life are not multiplying and fostering the second rate article. Even the least careful observer must many times have recognised the fact that intellectual and emotional activities are developed at a much earlier age than was the case not so very long ago. How often do we hear it said in jest that there are no children now-a-days, only little men and women? The remark is intended to cause a smile, but has at the bottom of it a serious truth. Compared to the childhood of by-gone generations, that which we see around us represents a stage of general development which would considerably astonish our fathers, could they come to life again, and, in all likelihood, would fail utterly to obtain their approval. The cause of the change is in no measure a secret. We may look for it partly in improved methods of training, which have removed from children the deadening influence of routine tasks, the utility of which they cannot see, in the mastering

of which there is no sense of gain, and consequently no pleasure. The child is educated more than formerly and instructed less. His faculties are stimulated and strengthened in preference to loading his memory with facts. He is encouraged to exercise a spirit of enquiry, instead of being told that "children should ask no questions," and prompted to take an interest in subjects once forbidden on pain of incurring penalties due to forwardness and presumption. The natural result is a higher and quicker intelligence, and a capacity of learning such as far exceeds the standard ordinarily applied to any given age. But we attach far more importance to the general conditions of modern life as an agent in quickening and developing the mind than to any improvements in education. A good *prima facie* reason for this appears when we contrast the conditions of modern life with those which prevailed a century, or even fifty years ago. Our grandfathers lived in a very small world, often practically bounded by the horizon visible from their bed-room windows. Their life was leisurely, and chiefly concerned with the petty events around them, since the transactions of the great world had become what we should now call ancient history before news of them arrived. Little of a stimulating character excited their imagination or quickened their thought, while a low standard of education rendered them incapable of appreciating much that otherwise might have roused their faculties. Almost the reverse of this now obtains. The speed of modern existence is immense. The scope of its relationships embraces the world, the remotest part of which has been placed, so to speak, next door to the most retired observer. On all hands, human knowledge and power advance with giant strides. Our lives are passed in a region of marvels becoming ever more and more marvellous, and there is no cessation of the stimulating agencies that keep heart and brain in constant exercise. This naturally involves a condition of heavy pressure upon our faculties—a strain under which men and women are constantly breaking down, unable to "go the pace." As naturally it produces a sensitive and highly strung generation, ever breathing the breath of excitement and demanding more and more of it, as the victim of chloral requires stronger and stronger doses of his seductive drug. A volume might be written upon the results which such a state of things tends to cause; but that book would not be complete unless it took into account the law by which the characteristics of one generation are transmitted to the next and the next in increasing ratio. The quick wit, as Roger Ascham would call it, the early development, and the abounding sensitiveness of the present day will increase as time goes on, and our descendants are certain to be as far in advance of ourselves as we are ahead of those who preceded us. When the end of the twentieth century comes, what will the average child be like? what his standard of attainment? what the measure of his development? The answers to these questions we shall never know, but it is easy to believe that that which we now call precocity will then be a normal condition.

There are special reasons for anticipating an earlier and yet earlier development of musical precocity, since music so largely depends upon the sensitiveness and acuteness of feeling which the whole course of modern life tends to foster. It must also be taken into account that sympathy with music, existing to some extent or other even in those who apparently are unmoved by "concord of sweet sounds," is now stimulated by general education, by frequent opportunities of contact with the art, and even by the fashion which has elevated music to high rank in

social esteem, and refuses to excuse ignorance or neglect of its claims. All these causes tend to the same result. The time cannot be far distant in which the possibility of undiscovered and undeveloped musical talent will have passed away. There may still exist the "mute inglorious Milton," the Cromwell destined never to wear a sword, the diggers and delvers whose hands "the rod of empire might have swayed"; but not the gifted obscure in music. Talent so fascinating, so readily manifested, so easily appraised as theirs, will be found out and brought forward in that golden age of the art to which we are rapidly advancing.

Under the conditions just stated it becomes of importance to enquire whether early and rapid development of musical gifts, and the multiplication of its instances, work good or harm. The question may, to many readers, seem absurd, and so, in the abstract, it is. From that point of view, we might as well ask whether the healthy growth of a child's body should be regarded as mischievous. It must be considered, however, that many people share a long-descended belief in the unnaturalness of "sharp children." They "like a child to be a child"—that is to say, a young animal of the human species, which eats and plays, and sometimes fights, and submits to training much as does a spaniel or a parrot. Then there is that dreadful word "precocity"—a term of ominous sound, no less terrifying to many worthy folk than "Mesopotamia" was comforting to the old lady of story. The world is very much ruled by words and phrases, and when a gifted child, in whom the force of natural development is strong, comes to be called precocious, a feeling gets abroad that there is something amiss. In point of fact, everything is perfectly right, according to the law of the child's constitution, and assuming, of course, that there has been no forcing of merely average powers, in which case the precocity is a sham, and does not concern these present remarks. Precocity, to strip the word of its terrors, simply means rapid mental and emotional growth, or ripeness before the usual time—which process, in each true instance, implies nothing more dreadful than uncommon kindness on the part of Nature.

The question of dealing with precocity stands in a very different category to the foregoing, and is the main point at issue, the more because the thing itself has acquired a bad name through the frequent un wisdom of its treatment. A perfectly honest and well-meaning, but most mistaken, sentiment often prompts those upon whom a gifted child has been bestowed to stimulate the action of its faculties beyond their natural movement, and make a show of it. They submit the child to influences in themselves foreign to its specialty—the excitement, for example, of public appearance, the applause of sympathetic crowds, and such like—all of them dangerous as affecting an emotional constitution, which, in the case of a musical prodigy, must needs be highly strung. Then there are late hours, and many other circumstances abnormal to childhood, these acting upon the body, which in turn acts upon the mind with a tendency to mischief. Upon such matters we need not insist. Every reasonable person must admit the existence of a general law which sets its face against a stimulated and exhibited precociousness—a law not to be broken without risk to health and future fame.

But every rule has its exceptions, and in some cases no harm results from the showman's treatment of a wonder-child. Here it may be interesting to take a certain number of conspicuous examples, about the facts of which no question can arise. The following are a fair sample of musical precociousness

—Mozart, Mendelssohn, Filtch, Crotch, Samuel Wesley, Liszt, and Schubert, of whom all but the last had more or less of the experience through which, at this moment, their successors, Josef Hofmann and Otto Hegner, are passing. Mozart died at 36, Mendelssohn at 39, Filtch at 15, Crotch at 72, Wesley at 71, Liszt at 75, and Schubert at 31. In the matter of longevity, therefore, and as far as the data above given goes, the wonder-child does not seem to be placed in a position of disadvantage, the average age of the seven deceased musicians being a little over 48. But even here those who listen carefully may distinguish a note of warning. Mendelssohn, whose extremely precocious brain was stimulated, and his delicate organisation worked upon with a reckless disregard of consequences, fell a victim to cerebral paralysis, when, according to human calculation, he had lived little more than half his days. Mozart, completely worn out, perished still earlier, and Filtch was a boy when death claimed him, as Moscheles warned the gifted lad would be the case. Out of the seven examples cited, no more than three reached the Psalmist's limit of life. But the whole seven are, so to speak, the successes of precocity against unhealthy treatment—the "fittest" who in years or fame survived the ordeal. How as to those who were unsuccessful, and either broke down utterly, or faded off into commonplace adults? We shall mention no names belonging to this category, but every observer of musical events for twenty or thirty years past can call to mind children who appeared on public platforms, were praised and flattered, attracted to themselves regards and hopes, and then, as time went on, subsided into ordinary professional life. It is interesting and saddening to go through volume after volume of musical magazines, marking the advent of youthful phenomena whose very existence is now forgotten, because the promise of their early years was not kept. Taking all evidence into account, the balance is clearly against the forcing and display of premature gifts, and the result is entirely in accordance with the conclusions of reason, which clearly argues that, though early development may be a perfectly natural and healthy process, to submit its subject to conditions of life such as are inimical to ordinary childhood is a mistake and mischievous. According to common report, the case of Josef Hofmann supplies a striking illustration of the fact just stated. The boy's musical talents are no burden to him, but because they are his he has been compelled to live a life such as the strongest child could hardly endure with impunity. The result we all see in his withdrawal from public performances, which is none the less a measure of obvious precaution because, as some statements make out, the parents have been bribed to take it.

As a conclusion to the whole matter, the wonder-child should be treated with due regard for the general fact that it is dangerous to impose upon him the hardships and excitement of a public life, and also with careful consideration of his particular case. We may not, perhaps, expect any change in the conduct of those who profit by the exhibition of precocity, but the public can do something to check the abuse of great endowments by refusing to countenance unfair demands upon them. This phase of the question is, we admit, one of difficulty, but the issues at stake are, or, at any rate, may be, so important that it is worth while to see what can be done, in a manner fair and moderate, to safeguard the interests of art. Every precocious musical child is a gift to the world, and we are all interested in preserving it from waste and mismanagement.

THE MATERIAL OF MUSIC.

(Continued from p. 142.)

IV.

The ancient waits played pieces of sacred or solemn music, such as might be consonant with the stillness and gravity of the night. The watch called the hours and commended the sleepers and wakers to the care of Him with whom the "darkness is no darkness at all, but the night is as clear as the day."

The effect of their music must have been very impressive to those who heard it, and the pious invocation with which they ended their labours before they passed on to another quarter must have touched the heart deeply.

Those who have heard the watchman in some of the old towns in Germany, where a relic of this quaint and simple custom is still retained, always remember the fact with "a sad sweetness."

Hört ihr Leut' und lasst euch sagen
die Glock' hat zehn geschlagen;
bewahrt das Feuer und auch das Licht
damit Niemand kein Schad' geschieht.
Lobet Gott den Herrn.

In Wagner's opera "Die Meistersinger" an extraordinary and powerful result is produced by the introduction of the Watchman on the scene, and the faithful reproduction of his ancient song. They will have little trouble in realising the mysterious effect of the cry of the night-guardians in the silence and gloom of the night, and the solemn warning and reminder of the flight of time such a sound produces.

Such was the character of the duty of the ancient waits in England. The modern waits only "revisit the glimpses of the moon" at the time of Christmas. They perform popular tunes in a vulgar manner upon the most vulgar of all modern instruments, the cornet-à-pistons, and "make night hideous" with their commonplace and often irritating performances. Not only do they prove that the days of chivalry are past, but that the age of romance has gone also.

It is quite possible to believe that even in those distant times, when customs such as those described were prevalent, that the sensitive may have experienced as much irritation at the repetition of common tunes as the impressionable hearer of the present day suffers; but distance lends enchantment to the view, and the atmosphere of unreality surrounding the remote scenes loses nothing, but rather gains, by speculative contemplation. Ears accustomed to the grandeur of the sounds of a modern orchestra, and influenced to serious thoughts by the sublime strains of modern composers, would be differently moved by the combinations of tone produced by some of the orchestras of the sixteenth and seventeenth centuries.

A band of flutes of different pitch, for example, that excited the admiration of the poets of the period, would be heard now with feelings in which the ludicrous would be paramount. At one of the historical concerts given during the year 1885 by the members of the Conservatoire of Brussels at the Inventions Exhibition, a slow march of the Lansquenets was performed upon an ancient set of nine flutes. The interest attached to this performance was very great. The theoretical student who had read of the matter in records of music of the past was enabled to judge practically of the effect. The tone was so dull that the audience could scarcely refrain from merriment. The sound was like some of those poor pipe organs which have survived the last century when they were probably built. It was archaic to a degree. One of the London musical critics commenting upon the event gravely described the performance and the quality of tone, and added drily that nothing was wanted but a monkey led by a string to satisfy the full expectations aroused by the sound.

A humorous, if a somewhat severe, criticism upon the music of the past.

A band of reed instruments or of strings would bring into existence a quality of tone more in accordance with that to which we are now accustomed, but the musicians of times past were conscientious and preferred to keep unmixed the several voices of the instruments known to them. Thus flutes were kept with flutes, waits with waits, and viols with viols. This was a refinement upon the ancient practice, if we may trust to the descriptions given of musical combinations at various times. We read of strings, and pipes and drums, and even bells ringing at one and the same time. It is difficult to form the slightest idea of the effect, because of the absence of more particular accounts. The scores of those days have not been transmitted to us, and so the laurels of Hector Berlioz, who is supposed to be the first to suggest such combinations upon scientific principles, may still be carried upon his brow.

One of the earliest examples of instrumental scoring is in Monteverde's "Orfeo e Eurydice," represented at Mantua in 1608. Out of this we can gather an idea of the effect the composer desired to produce. The score contains parts for two harpsichords, two lyres with thirteen strings, ten violas, three bass violas, two double basses, a harp with a double row of strings, two small French violins, with guitars, organs, a flute, clarions, and trombones.

The bass violas accompanied *Orpheus*, the violas *Eurydice*, the trombones *Pluto*, the small organ *Apollo*; and *Charon*, who would probably, in the present day, have been treated to the whole body of instruments to sustain his terrible utterances, was made to be content with a guitar.

The recital of incidents of the infancy of science or of manhood are always fascinating, if they are not interesting; but time would fail to trace step by step the course of musical art in the treatment of instrumental combinations in all its details in this place.

The great effects arising out of the encouragement of polyphonic vocal music as represented by the madrigal, with or without accompaniments, were manifested in various ways. The introduction of bars to mark the rhythmic divisions of the music led to the expansion of forms and admitted of a more elaborated interweaving of parts. The establishment of the opera, and the attempts made by Jacopo Peri (about 1556-1612), the poet Kinuccini, and the bold and far-seeing reformer Monteverde (1568-1633) resulted in the introduction of dramatic expression as a new factor in the scheme of music.

The old *chansons* or *canzoni*, as the polyphonic vocal compositions were called before the name of madrigal was found for them, furnished a name and a style for new forms of instrumental compositions. The improvements in the keyboard instruments admitted also of greater freedom of execution than heretofore. The limits of the song compass were, however, very rarely exceeded, and the rules of harmony were observed and the parts defined, so that even in pieces for the virginals or harpsichord it was possible to separate the harmony and distribute it among other instruments or voices. One of these *canzoni*, written by Johann Gaspar Kent for the organ about the year 1662, was disintegrated by Handel, and adapted to words and inserted by him as his own in the Oratorio "Israel in Egypt." The chorus is called "Egypt was glad when they departed." The only alteration Handel made was by transposing it a whole tone. The majority of these *canzoni* were written in fugal style or form of imitation, as may be seen in the *canzoni* just referred to. This is in imitation by inversion. Girolamo Frescobaldi, in 1637, published a collection of his *canzoni* all in fugal form.

The longing desires of the composers of the sixteenth and seventeenth centuries for expansions of the recognised forms employed in music, gave rise to varieties of treatment which in turn became points of departure. The cantata, one of the then new forms of composition, arose from the improvements in recitative made by Carissimi, the immediate invention being due to a noble Venetian lady, Barbara Strozzi. She published some vocal compositions containing an admixture of air and recitative under the title of *Cantate, Ariette e duette*, in 1623, and intimated in the preface to the work that having invented this mixed style she had given specimens of it to the public by way of trial. Her own composition shows a certain amount of talent for the time at which it was produced, but the style she invented caught the fancy of musicians, and the cantata became an established form of composition more or less varied according to the genius of him who employed it.

The name of cantata did not find its way into this country until a century later, and then, curiously enough, it was introduced by a German, Dr. Pepusch, who published six cantatas for a single voice with accompaniments. The title of cantata is now given to any sort of short work written to sacred or secular words and composed of a mixture of solos, recitatives, choruses, &c., which, when set to sacred words, is not of sufficient length to justify the author in calling it an oratorio; or an opera, when it is set to secular words, and is not intended to be acted.

Purcell, Blow, Eccles, Weldon, Greene, Cooke, Boyce, Hayes, and other of the representatives of the English school of music, gave the title of "Ode" or "Pastoral" to their compositions of this sort, sacred or secular. One of the earliest pieces published after Dr. Pepusch in England to which this name is attached is, "A descriptive Cantata for seven voices, written for the anniversary dinner of the Royal Society of Musicians, 1835," by Tommaso Rovedino, an Italian bass singer who settled in London about the year 1790. Carissimi was the first who wrote cantatas to sacred words, and several examples of the cantatas of Astorga, Rossi, Marcello, Cesti, Alessandro Scarlatti, Gasparini, and others have been printed from time to time. Domenico Scarlatti and Pergolesi extended the form and increased the number of the movements, and Dr. Pepusch's cantatas, already referred to, are in this style. Handel wrote cantatas, and Bach's church cantatas number over two hundred. Henry Carey also wrote mock cantatas in which all the serious import of an inflated style in music was set to words of droll intention. The accompaniments to the Italian cantatas were of a nature calculated to try the skill of the performers to the utmost. Those who would accurately render these portions of some of Alessandro Scarlatti's, for example, were placed in the highest ranks of executants. Players of the present day smile at these so-called difficulties.

The music for the virginals written by Birde, Bull, Gibbons, and other composers of the Elizabethan period, exhibits a far greater artistic advance than their Church music. The same may be said generally of the works of Humfrey, Purcell, and Blow of later date, and so on throughout the generations.

The anthem, as it was formulated out of the efforts of musicians one after another, attained a shape and character which has excited the admiration even of foreigners. It is essentially an English production, and has no corresponding representative in the Church music of any other people. There are many conjectures as to the origin of the term, but none of them are completely satisfactory. Because it is performed by the singers on the two sides of the

choir, the name has been stated to be derived from the Greek ἀνθίωνα; because it is said to be the flower of the service, its name has been traced to ἀνθῆμις, various other significations have been advanced, and we are still in ignorance. We know that it exists and that some of the most distinguished English musicians have contributed to its maintenance and continuance.

It is set to words chiefly selected from the Bible, or to some serious paraphrase of the Book of Psalms, arranged in such a manner as may suit the ideas of the composer as to the most forcible method of expressing the words. There are chorus or full anthems, verse anthems, which have passages for solo voices, and "instrumental" anthems. The latter are so called because orchestral instruments are sometimes added to the organ. The musical setting of the Canticles or selected Psalms in regular use for the daily celebration is called by the general title of a Service. This includes all the music arranged for Divine worship, except the responses, which are sung according to ancient usage handed down from time immemorial, varied a little according to the "Use" of the place; the daily Psalms, which are chanted, and the anthem. Those who desire to become acquainted with the subject more fully may be referred to a little book entitled "English Church Composers."

Another peculiarly English form of musical composition is represented by what is called "The Glee." This is a composition for voices either equal or mixed, with or without accompaniment, more frequent without than with. The like uncertainty which veils the origin of the word madrigal and anthem also surrounds the term "glee." There is very little doubt in the minds of those who have given the subject their serious thoughts but that the word comes from a root which means "combination." When the word "glee," or "gle," is employed by the old poets in connection with music, this interpretation may be applied in almost every case. The "gleemen" were bodies of minstrels, jugglers, and acrobats who combined together for mutual protection and support. They were not so called because they sang glees, for the very simple reason that the "glee," as such, did not exist, and the art of singing in harmony was scarcely known, much less in practice. Besides, many of those who were often called "gleemen" had nothing whatever to do with the performance of music. The dictionary meaning given to the word "glee"—namely, "joy, mirth"—cannot be accepted as applying completely to the description of musical compositions called glees. If so they would be all of one character, joyful and merry, and would render the qualifications applied to the word by musicians altogether needless. If, however, we substitute the words "combination of voices in harmony" for the word glee to each of the following terms, the description becomes complete: Serious glee, elegiac glee, anacreontic glee, bacchanalian glee, cheerful glee, humorous glee, and comic glee. The historical predecessors of the glee were the madrigal, the round, the catch, and the canon.

The madrigal was written to be sung by many voices to a part, the parts being interwoven contrapuntal passages, one voice answering to another, the whole structure being in one movement. The round is a piece of music in which the melody is so contrived that if it is taken in sections at certain given points it should make harmony. It is, in fact, a canon in the unison. The canon (so called because it is constructed according to rule) is more scientific in character. The parts may be answered at various intervals according to the will or fancy of the composer. It may be in two, three, or more parts, and the subject may be taken at any interval. Like the

round, it may be perpetual—that is to say, it may be capable of repetition an indefinite number of times; or it may be finite, or terminable after a certain number of bars. This device is more frequently employed in music to sacred words than to secular, though there are many effective canons of the latter class. The catch is a peculiar form of canon in the unison, in which the sentences are so disposed as to make the singers seemingly catch at each other's words.

One of the best examples of this musical punning is Webbe's four-part catch, the words of which are—

Would you know my Celia's charms,
Which now excite my fierce alarms?
I'm sure she's fortitude and truth,
To gain the heart of every youth,
She's only thirty lovers now,
The rest are gone, I can't tell how.
No longer Celia ought to strive,
For certainly she's fifty-five.

The humour of the catch consists in the play upon the words, each singer apparently stoutly maintaining his opinion of the age of the lady, which is variously stated to be thirty, forty-two, and fifty-five.

There is a large literature of these catches, some of them as old as the time of Shakespeare. A great quantity was produced in the reign of Charles II., but the words are unsavoury, and the cleverness of the music makes one regret that the men of genius of that age should have dragged a beautiful and pure art through such a miry way. It may seem strange when it is stated that side by side with these undesirable compositions the most popular style of vocal music was the Psalm or hymn-tune. Some writers have gone so far as to state that the glee is a combination of these ribald catches and the choral or Psalm or hymn-tune. Without endorsing this statement, it must be admitted, that collateral with the cultivation of the catch, the hymn-tune was certainly next in favour. Books containing samples of each style were printed and circulated, the latter under various titles, such as "David's Harp well tuned," the "Psalm Singer's Jewel," and so forth. Nearly all the books were prefaced with introductions containing explanations of the principles of music and the art of singing, with especial reference to the art of Psalmody.

The earliest mention of the word "glee" applied to compositions in vocal harmony, was in a book printed by John Playford in 1659, with the title of "Ayres and Dialogues." Another book, called "Catch that catch can, or the musical companion, containing Dialogues, Gleees, Ayres, Ballads, &c., some for Two, Three, and Four voices. London: Printed by W. Godbid, for J. Playford, at his shop in the Inner Temple, 1667," was long supposed to be the first in which the term was used.

The first composition called a glee was a three-part "ayre," by Thomas Brewer, Organist of Christ Church, in Newgate Street, London, the words of which begin "Turn, Amaryllis, to thy Swain." It was not, however, until nearly a century later that the glee was a distinct and recognised form of composition. The impetus to the thoughts of English composers in this direction was given when the Catch Club, a body of noblemen and gentlemen who met for the practice and enjoyment of vocal music, was established in 1761. The prizes, which were given for catches, canons, and gleees, brought into exercise one of the phases of the genius of such men as Webbe, Stafford Smith, Callcott, Danby, Spofforth, Horsley and others. The club discontinued their prizes in 1794, and the glee as a composition then began to change its character, and to foreshadow the part-song, which is now the popular form of vocal music of a simple character. Such writers as Hatton, Smart, Leslie, Macfarren,

and others have produced a large number of interesting and even beautiful specimens of compositions in this class. The part-song may possibly be the stage of a development the end of which cannot now be foreseen.

The word chorus, as scholars know, comes from the Greek, and was applied to a band of singers or dancers employed on great occasions in the ancient theatres. The name is supposed by Dr. Donaldson to be derived from *χóρος*, the place where these exercises were performed in Sparta. Of the exact part music played in the ancient tragedies it is impossible now to determine. It is supposed that a simple rhythmical declamation analogous to chanting was performed. The accompaniments of flutes was made use of for the choruses, but whether the music was further elaborated it is impossible at this distance of time to say. All that is known is that the chorus, which was originally Terpsichorean, became Apollonian—the dance was made a song.

The chorus of voices which now forms so important a part in the vocal works of all kinds, sacred or secular, owes its development to a period within the last two hundred years. The old madrigals could scarcely be called choruses, though the first pieces sung in the early operas and oratorios were madrigal-like in form. The invention of the dramatic or operatic chorus is claimed by the French. The choruses of Lully are feeble in design and colourless as dramatic creations. Those of Campra (1660-1774) display more advanced thought and novel rhythms. Gluck invented *morceaux d'ensemble*, Spontini enhanced the brilliancy of instrumental colouring, while Cherubini clothed the musical outlines with graces of forms neglected by or out of the capacities of his predecessors. Meyerbeer carried on the development until his choruses became as much an integral part of the dramatic action of his operas as the *solis* portions. These composers were nurtured and encouraged by the French people, and although they sprang from nations other than Gallic, France claims their artistic services as her own contribution to art. With regard to the exaltation of the chorus as an element of opera, it may be mentioned that in Handel's time there were few choruses to the stage representations, the opera was for the most part a series of vocal solos. The magnificent choral effects produced by Handel in his oratorios demonstrate the mighty strength of expression which such a means can be made to assume in the hands of a giant.

The chorus singing of the present day in various parts of the nation testifies in the most forcible manner to the great advance made in musical lore and knowledge. It is not fifty years ago since it was found necessary to bring to London a small band of Yorkshire vocalists to form not only the nucleus of a chorus, as they afterwards proved to be, but at the time of their arrival the only competent chorus in the Metropolis.

The large number of choral societies now existing in and about the capital is remarkable. The greater portion of the contingent of 3,000 voices required for the Handel Festival is supplied by London, and there is scarcely a decent town in the United Kingdom which has not one or more societies capable of executing choruses with all needful nicety of tone, proper expression, and intelligent attack.

Before quitting the theme of the chorus, it will be interesting to refer to other uses of the word besides those already spoken of. In the tenth century chorus was a bagpipe, as it is described as "*pellis simplex cum duobus cicutis*." The connection of the word chorus with *cornamusa*, the Italian word, and *cornemuse*, the French word for a bagpipe, is also noteworthy. In the "*Promptorium Parvulorum*," a

Latin-English dictionary of the fifteenth century, the word is used to describe a "Crowde, an instrument of musyke." The drone of the bagpipe and the unstoppable strings of the old "Crowde" becoming a sort of burden or chorus to the melody played on the strings.

(To be continued.)

THE GREAT COMPOSERS

By JOSEPH BENNETT.

No. XXIV.—HÉROLD (continued from page 145).

FROM the production of "Le Lapin Blanc," Hérold ceased to write in his journal other than passages which struck him in his favourite authors, and thus cut off from us the most important source of information at once accurate and interesting. This is all the more to be regretted because the closing years of the master's life were those of his greatest triumphs—those in which, conquering the world's applause, he wrote his name on tablets more imperishable than brass.

In 1826 Hérold associated himself with Planard, as musician and librettist, accepting from him a drama entitled "Marie." Every amateur knows this work by repute, but, though it still belongs to the repertory of the Opéra Comique, few English music-lovers may have been privileged to hear it. "Marie" hardly accords with the taste of the present day. It involves no commanding story of sensational interest, and the music, fitting itself to a slight and rather episodic subject, has for its leading features refinement and delicacy. But sixty years ago a sense of the idyllic was not lost, and "Marie" enjoyed extraordinary popularity from the first night of its production at the Opéra Comique (August 12, 1826) till newer works from the same pen diverted interest to themselves. Nevertheless "Marie" cannot be accepted as belonging to the composer's most characteristic productions. Hérold took a singularly long time to discover or, at all events, to illustrate his own individual style. He began by imitating whatever was most popular, and was naturally drawn into the train of Rossini by the united force of superior attraction and self-interested calculation. Little by little, however, as the French composer felt his innate strength, he emancipated himself from a somewhat ignoble situation and put forth his own powers in his own way. The music in "Marie" evidences this change unmistakably, though by no means free from the influence of Rossini, whose spirit it partially reflects, as well as the characteristics of his style. But in 1826 a touch of Rossinianism was no obstacle to popular success, and "Marie," as we have said, was promptly taken to the public heart and cherished there. First all Paris, and then all France, sang the choice bits of the work, till on every hand were heard the strains of "Une robe légère," "Bachelier, dit Lisette," and "Je pars demain."

At this time Hérold had dismissed himself from the post of accompanist at the Italiens, and gone to the Grand Opéra as chorusmaster. The good fortune of "Marie" may or may not have led to further promotion, but, in any case, from chorusmaster Hérold rose to be *chef du chant*, "a position," says M. Jouvin, "which gave him, in association with the *chef d'orchestre*, the artistic direction of our first lyric stage, but absorbed his time, labour, and energies in exchange for very little glory." The constant duties of his office had the more serious effect of diverting Hérold from the work of composition, and during three years he produced only one piece, unless six ballets be counted. These appear to have given him very little trouble. He used to write them in the midst of his

friends, in whose conversation he at the same time joined. Their names and dates are as follows:—"Astolphe et Joconde" (1827), "La Sonnambule" (1827), "Lydie" (1828), "La Fille mal gardée" (1828), "La Belle au Bois dormant" (1829), "Les Noces de Village" (1830). M. Jouvin has some interesting observations upon the method of these and other ballets of the period:—"The art of writing ballet music was, at that time, an art of arrangement. The melodies employed by the composer, borrowed by him from works old and new, even from the refrains of the vaudeville and the tunes of the street, had to explain the pantomime of the characters, and, by the ingenious introduction of a known theme, reveal to spectators the situation which the dancer could not depict by mere movement. In 'La Sonnambule Villageoise' Hérold happily introduced into the quarrel of the two young peasants the piquant duet of the two old women in 'Le Maçon,' and he recalled with much charm the popular melody of Amadée de Beauplan, 'Dormez donc, mes chers amours,' in the scene of sonnambulism. This framing demanded a certain art, and when the operator was a Hérold there were reasons why the tasteful ornaments of the frame should be worth as much or more than the picture. The imagination of the composer of 'Marie' was not so completely the slave of the hand occupied in making the *pot-pourri* as that she failed to open her wings on her own account. In following her with his eyes into space, the arranger, leaving the scissors for the pen, became an inventor, and a work of *marqueterie* one of inspiration. In 'La Sonnambule,' a dramatic *Finale*, second act, and the symphonic piece accompanying the promenade of *Thérèse* upon the tiles, bear the mark of great talent."

The one work, other than ballets, to which reference has been made was some incidental music to a drama, "Le Dernier jour de Missolonghi," written by Ozanneaux, and produced at the Odéon, April 10, 1828. We are told that in this the poet succeeded a little, and the musician a great deal. Hérold's contribution included an overture, often heard for years after in concert-rooms, some songs and dance measures, and a prayer. About this time—the date is variously given—Hérold received the Legion of Honour, thanks in some measure, perhaps, to Rossini, who, M. Azevedo tells us, would not accept that coveted distinction till after it had been bestowed upon his gifted fellow-artist.

In 1830 appeared, at the Théâtre Ventadour—temporary home of the Opéra Comique—a one-act piece entitled "L'illusion." The story, by Saint-Georges and Ménière, was gloomy, ending with a suicide, but Hérold's music made its sadness poetic, and all Paris ran to hear and to weep. M. Jouvin cynically remarks that every woman whose eyes were beautiful enough to shed tears with grace frequented the Ventadour, and copiously cried over the love and misfortunes of the heroine. Thirty-one performances of "L'illusion" were given without a break, and the "run" of the piece extended, through the heats of summer, to seventy-nine nights—a wonderful success in the Paris of that day. Looking at this result, it may be worth while to dwell a little upon the cause. The plot of "L'illusion" is certainly happy in its opportunities: A young diplomatist, travelling to distract his mind from disappointment in love, meets, in a Tyrolian village, with a girl who is the exact counterpart of the woman who is lost to him. In her person he worships the object of his adoration, but "on ne badine pas avec l'amour." That which is an illusion to the man is a reality to the village maiden, and at length the hero determines to marry her, though still not for her sake so much as for her likeness to another. At this juncture the

lost love appears upon the scene. Death has widowed her, and she is free. Learning the situation the peasant girl takes an heroic resolution. At the wedding ceremony it is the true adored one who, prompted by the counterpart, occupies the bride's place. As for the Tyrolienne, having made happy the man to whom her heart is given, she throws herself into an abyss, and perishes. No wonder that, with such a sympathetic, poetical, and touching story, all Paris went to see the "Illusion." With regard to the music, M. Jouvin writes: "Hérold composed eight pieces for this one-act drama, all of which reveal the sure and skilful hand of a great musician. Particularly admired are the overture, treated as a *pot-pourri*, the introduction, picturesque and full of colour, a delicious romance, a well-developed *Finale*, which includes a waltz still remembered, though the work as a whole has disappeared from the scene, 'La valse de l'illusion,' under which title it was for a long time popular."

Hérold's next venture was a failure as conspicuous as the success of "L'illusion" was great. The composer's biographers, or some of them, contend that this was the fault of the librettist, Planard, who, failing himself, involved excellent music in ruin. Planard named his work "Emmeline," and took the story from an English novel, but, apparently, without adapting it to French tastes, which were not gratified by waiting through three acts for the softening of a fussy father's heart in the interests of true love. Among the audience at the *première* of "Emmeline" was the dramatist Scribe, of whom, in this connection, M. Jouvin gives some interesting particulars:—

"M. Scribe regularly attended the first representations of works by his *confrères*, occupying a box for which he paid; it being his rule never to ask for free admission even to the theatres whose fortune he made. Of all the spectators attracted by what is called a dramatic solemnity, M. Scribe showed himself the most attentive and the most reserved. At the back of his box, serious and silent, he followed the course of the work for the first time submitted to public judgment or caprice. Success or failure, cheers or hisses, calm or tempest among the crowd, nothing troubled or deranged his meditative repose, nothing was able to draw from his emotion or his impatience a visible sign of satisfaction or the reverse. Not that he envied the success of a *confrère*, or that he would hide from spectators the pleasure, enjoyed in secret, of witnessing the failure of others. He was above the petty meanness of an author's vanity, and, if he desired success for himself, he loved to see it reward his colleagues. M. Scribe visited the theatre to study his art, not for diversion. If the drama was well received, he went away without saying a word; if it failed, not on account of the subject, but because of indifferent workmanship, he would remark, on leaving his place, 'That is a piece which I shall reconstruct.'"

Scribe saw just such a piece in Planard's "Emmeline." He wrote one of his own on the same story, brought it out at the Gymnase, and obtained a great success.

Of the "Emmeline" music, only an orchestral fragment survives; this being played at the Opéra Comique, between the second and third acts of "Marie," whenever that opera is performed. Hérold's French admirers are distinctly of opinion that, if revived, "Emmeline" would have a chance of favour, and one of them demands, "Why allow a masterpiece of grace and sentiment to sleep in the library of a theatre?"

In 1830 Miss Smithson, the English actress, re-appeared in Paris, to court once more the favour shown by the French public during her tour with Macready

two years before. It is said that Miss Smithson failed to obtain success in England after her triumph in France, and some Gallic writers are unkind enough to insinuate that insular pride would not cry "ditto" to French judgment. The matter is not worth discussing now. Enough that Miss Smithson went back to Paris, and appeared at the Ventadour (May 11, 1830) in a piece called "L'Auberge d'Auray." This appears to have been written to provide the English artist, who could not play in French, with a pantomime part designed to show the eloquence of her gestures and facial expression. She had to portray the anguish of a peasant wife whose husband is tried and condemned to death on suspicion of harbouring a Vendean leader. Dramatically, the experiment failed, but some incidental music written by Hérold and Carafa presented a redeeming feature, and the piece made at any rate a *succès d'estime*. Twelve months later Miss Smithson married Hector Berlioz and began a matrimonial career not unlike, in sad disappointment, her experience on the stage.

We now reach the most glorious period of Hérold's life—that in which he gave "Zampa" to the world and followed up his masterpiece with "Le Pré aux Clercs." Like most other composers of opera, Hérold found his greatest difficulty in the obtaining of good libretti. Of the many new dramas submitted to him few pleased, till at last the master began turning his attention towards old subjects, among others that of "Don Juan." That Mozart had already dealt with it does not seem to have prevented Hérold from at least entertaining the idea of trying his own hand upon the story. At any rate, he spoke about it to the dramatist Mélesville, who, glad of a chance of appearing as Hérold's co-labourer, set to work immediately upon a libretto embodying the principal incidents introduced by Da Ponte into the book for Mozart, but, of course, under new conditions which, as "Zampa" must be familiar to musical readers, we need not stop to indicate. Hérold approved the drama as thus prepared and began the music with zeal.

At this time the Opéra Comique (in lodgings at the Théâtre Ventadour) was in a very bad way. Collapse and ruin so stared the enterprise in the face that it became for the director a matter of serious concern to find a work adapted to please the public. But this unfortunate person missed his chance when Mélesville read to him the libretto of "Zampa." It did not please him, he rejected it, and went on to inevitable catastrophe. Hérold, who was present, put the unfortunate MS. in his pocket, saying, "The subject suits me, my music is three parts finished; when you want a success to save your theatre you can come and find me." When the non-perceptive manager had come to hopeless grief, it was resolved to make a special effort and, if possible, resuscitate the fortunes of the Opéra Comique. France could not, for very shame, allow them to remain in such a state, and incur the reproach of neglecting a peculiarly national form of art. Consequently, the famous Dr. Véron was placed in charge of the Grand Opéra, the man he superseded, M. Lubbert, being transferred to the Ventadour, and commissioned to raise that house from its low estate. Lubbert and the authorities behind him set about their task in good earnest. Among other steps, they brought Valentino from the Grand Opéra as *chef d'orchestre*, increased the orchestra till it numbered eighty performers, and announced for the opening night a new opera by Hérold, entitled, "Zampa, ou la Fiancée de Marbre." No one knew what would be the result, but on all hands men felt that the life or death of the Opéra Comique was involved. On the morning of the opening one journal said:—"To-day the grand inauguration will take

place. . . 'Zampa, ou la Fiancée de Marbre,' is the work destined to effect a great act of resurrection or sudden death; for it cannot be concealed that, after so many promises, if the result disappoint all is over for a long time with a theatre which the public can neither love nor avoid in moderate measure." So said they all on that momentous third day of March, 1831, and it is easy to believe that Hérold felt weighed down by an immense load of responsibility. He carried the burden, not of his own fortunes merely, but those of an historic stage. What wonder if he staggered under them? or if he felt buoyant and light-hearted when Paris thundered its approval of the new work, lifted the composer to the skies, and temporarily saved the Opéra Comique from ruin?

It is no part of our purpose to criticise here an opera so well-known as "Zampa," but it may be worth while to show how some of Hérold's contemporaries and countrymen regarded it. M. Scudo wrote: "The side of this work that stands open to criticism is, as nearly always with Hérold, confusion of styles. The austere and sober phrase of 'Joseph' (Méhul) is found in company with Italian *bravura*; the chansonette disperses with its importunate cock-crow all the phantoms evoked from the supernatural. Mozart, Méhul, Weber, Rossini, Auber—how many more?—may be found in the hybrid formation of this superb monster. You find in 'Zampa' the echo of all the inspiration, of all the great voices of the time. Under the mobile structure of that orchestra, so full of presentiments and mysteries, you distinguish Weber; those duets, those Venetian-coloured *Finales*, conceived, worked with the vigorous authority of a master, speak to you of Rossini, while here and there the small details, the grace, the spirit, the lively and piquant features murmur in your ears the names of Boieldieu and Auber. Every instant one regrets that a man capable of producing the art of others with such intensity of reflection, such supreme ability—a man of such rare talent—did not learn to speak for himself. It is, they say, because Hérold had no personality. Invention failed him; his opéra-comique, more grand than that of Auber, is but a reduction of grand opera." Now let us hear M. Jouvin on the same subject: "That which ranks 'Zampa' among the rare and privileged productions, the authority of which establishes itself more and more, is that all the divisions of art are brought into equilibrium. The brain, the heart, and the hand of the composer are fraternally associated to produce a thing complete and perfect. Hérold's melody, flowing in abundant stream, is by turns passionate and light, it comes from lofty elevations or mysterious profundities, and if a bright ray of sunshine makes it scintillate upon the stones where it babbles, never does a vulgar phrase throw itself into the current of pure originality, and affect its transparency. The harmony, of sustained power and elegance, taking in some sort, under a competent hand, all the forms and folds of sonority, proves a creative gift, even in the art of combining groups of chords; the shock of modulations, in appearance the most violent, passing into harmonic resolutions of incomparable sweetness. One is surprised that such an aggregation of notes, which seem to do violence to sound, should be a caress to the ear. . . In 'Zampa' one runs through the entire gamut of sentiments and passions; all is contrast in that production at once masterly and charming, and in which the style of the musician is nevertheless an admirable unity." We have now heard the critic and the eulogist speak, each representing a section of the musical public, to whom "Zampa" submitted itself for judgment. As to the opinion of the present time, it can hardly be said actively to exist. "Zampa" has not been heard

in England, we believe, since its production at the Gaiety theatre many years ago, and our concert-rooms have only the overture. But an opera so famous, about which every amateur has heard, and concerning which he knows something, can hardly have disappeared for ever. It will come up again some day and make the name of Hérold once more familiar.

With regard to the immediate results of "Zampa," we take the following from Scudo's *Musiciens du Passé, du Présent, et de l'Avenir*. "'Zampa,' from its first appearance at the Ventadour, had not the success which is commonly reported. More fame than cash—such was the moral of the comedy. In France and elsewhere Hérold's renown grew, but he gained little in fortune. It was only later that his music, however honourably received, became for the Parisian public an object of attraction. There are musicians who succeed during their lifetime; others see their star rise in the heavens only when they have reached the abode of Pluto. Halévy dead, it was everybody's business to forget him. Of his numerous works it is doubtful if more than a few friends know their names. 'La Juive,' which is better than nothing, endures at the Opéra, but not a note of 'Guido et Ginevra,' 'Charles VI., 'Le Juif Errant,' and 'La Magicienne' has survived. He left behind him the score of 'Noé'—who has troubled about it? Speak to men whom this matter concerns, and they will answer, like Louis XIV., 'Otez-moi ce magot de devant les yeux?' On the other hand, Hérold is, to-day, thought much of by all of us. If life neglected him sometimes, death did wonders in his favour."

A month after the production of "Zampa," Hérold's connection with the Grand Opéra was broken off by the director, Dr. Véron, as a measure of economy. The institution, though receiving an enormous annual allowance from the State, had been for a long time getting deeper and deeper into debt, till at last the time came for authoritative action of some sort. Under these circumstances, Véron was installed as director, with orders to adjust expenditure to revenue and restore the fortunes of the house. The Doctor, in taking the post, bound himself to respect the engagements entered into with artists by his predecessors, but it happened, in the case of Hérold, that his contract as *maitre du chant* was verbal and not committed to writing. Véron at once seized the opportunity to reduce expenses, and the *maitre du chant* received his dismissal. Hérold, however, was not the man to put up with treatment of this kind. He promptly appealed to the courts of justice, which took nine months to consider the matter, and then decided in his favour. The decree went forth that the first *maitre du chant* at the Opéra must be treated as a *premier sujet*, that there was an implied contract between Hérold and the institution, that the dismissed official must be reinstated for a term of ten years and a-half, at a salary of 5,000 francs, and that the director must pay 3,750 francs as salary for the nine months of deprivation. This, it must be admitted, was not exactly a feat of economy on the part of the illustrious Doctor, who took care not to say anything about it in the Memoirs which, some thirty years ago, all Europe read with amusement. In justice to Véron, M. Jouvin points out that, though he was hard upon the *maitre du chant*, he could be considerate to the composer, and saved "Le Pré aux Clercs" at a critical moment by lending one of his artists to take the place of a recalcitrant.

Once more Hérold became concerned with the fortunes of the Opéra Comique, to which "Zampa" did but temporary service. The director, Lubbert, was active and able, but, according to one witness,

the institution had fallen into hopeless decay, while the public avoided the Ventadour as a house which had become *declassé*. Six months after "Zampa" the affairs of the theatre had reached a crisis, and again something had to be done on the principle of "kill or cure." Lubbert then bethought him of a great work suited to the taste of the day—sombre in character and making a strong appeal to the imagination and emotions of the audience. This was not *opéra-comique* by any means, but what could a poor director do? A man who has gone under water twice cannot afford to be particular as to the means of keeping himself afloat. Lubbert, in pursuance of his scheme, invited the co-operation of Scribe and Castil-Blaze, by one or both of whom the story of the notorious poisoner, Marquise de Brinvilliers, was selected for treatment. Ten pieces of music had to be written for the drama, and, there being no time to spare, the task was divided among nine composers: Cherubini, Berton, Paër, Boieldieu, Auber, Carafa, Batton, Blangini, and Hérold. Of course the music was a mixture of styles, and as a musical play "La Marquise de Brinvilliers" attracted only the curious. Neither did it succeed as a drama. First performed on October 31, 1831, it ran, if running can be spoken of in such a connection, till December 9, when the house closed. M. Lubbert had shot his bolt, it missed, and there was no course open but to shut the doors.

In January, 1832, the Ventadour re-opened with M. Laurent as director. He, too, was compelled to try drama, and he, too, failed: his tenacity of the unfortunate theatre lasting six months only. What to do now for the poor *Opéra Comique*? Obviously, some said, to change the theatre, and this advice prevailed. A little theatre, the Nouveautés (now the Vaudeville), was taken, and there, in September, 1832, the second stage of France was set up with very few hopes and many fears. Apparently the institution was doomed, but there could be no harm in another struggle. Hérold at once began writing for it, and, in October, he and Scribe produced a little piece "La Médecine sans Médecin." This, however, was only a sop thrown to an impatient director clamorous for novelty. It answered the purpose, proved to be a success, and assisted in keeping the house open till the composer had finished an opera to be known as "Le Pré aux Clercs"—a masterpiece destined to revive the faded glories of the *Opéra Comique* and complete the edifice of Hérold's fame.

(To be continued.)


KEY COLOUR.



By FRANZ GRÖNINGS.


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
ON Wood-wind instruments differences in colour or *timbre* of notes run or group themselves very differently to those on brass instruments, which proves again distinctly that Key Colour cannot be generalised. On any wood instrument the lowest note stands out in richness against all the rest, as the sound emanates solely from the end opposite the mouthpiece (bell end), whereas with all other notes the direction of sound is divided between the bell end and some open lateral holes, whether they determine the length of the vibrating air column in producing fundamental notes, or whether they are opened merely to help the division of the air column at one of the loops, necessary to produce with ease the harmonics or upper partials required. Again, the lowest octave stands out, all its notes being fundamental notes; the notes above are partials of those fundamental ones at higher wind pressure. These may, as in brass instruments,



be produced as higher partials of lower fundamental or as lower partials of higher fundamental notes, with a very slight difference as to *timbre*; e.g., on a



Boehm flute— may be produced as fifth

harmonic of ; as fourth harmonic of 


(the usual way); or as third harmonic of 

In a similar way  may be produced as seventh

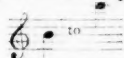
partial of ; as sixth partial of ; as fifth

partial of ; or as fourth partial of 

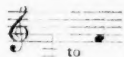
the latter being the way generally employed by

opening in addition the  hole, to form a loop


at one-fourth of the column of air employed. Double reed instruments, like oboe, Cor Anglais, and bassoon, are similar, but the latter two give further illustrations of what I said about the effect of additional resistance to overcome, when speaking about bends in cornet and trombone, as it will be found the peculiar character of Cor Anglais is more pronounced in notes where the vibrating air column reaches below the knee, and on a bassoon the real "funny" notes are to be found on the long joint, owing mainly to the wind being forced round that small acute angle at the bottom of the butt. The single reed instrument, the clarinet, is similar and differs at the same time, as unlike on the others, the second partial or octave of any fundamental note will not speak, whereas with the help of the thirteenth key (for a loop) the third partial or twelfth of any fundamental note is easily got; hence the fingering of the third partials (or twelfths)






corresponds with that of their fundamentals—



whereas on flute and double reed instruments the fingering of the second partials (or octaves) corresponds with that of their fundamental notes, from which it is clear that any distinctions between scales based on the mixture of fundamental notes and lower and higher partials on a clarinet, would widely differ from those on the other wood-wind instruments; moreover, the character of a register, say the third partials (medium register), will be found to lie on a C

clarinet from ; on a B flat clarinet

from ; on an A clarinet from 

on an E flat clarinet from  when

measured by one pitch. Where then to look for fixed or absolute Key Colour in wood-wind?

Of wind instruments not *à bouche*, those without reservoir (or worked by direct hand pressure), such

as concertinas in general, melodeons, and all kindred instruments, do not deserve much consideration, as they are, as a rule, very imperfectly made and tuned (or rather, tuned out of tune); any piece will give a being of only ordinary sensitiveness the "horrors," whatever key the said character piece may be played in. On a so-called *Celestial* concertina, this effect is whimsically multiplied, as each note is provided with two tongues, tuned with malice aforethought at a difference. I sincerely hope that the inventor had no authority for christening them thus, and that they are not shadows cast before coming events. I would except well made English concertinas; but they need not be considered separately, as any performance on them is like a melody only, played on a harmonium with the expression stop drawn, as far as our discussion is concerned.

Of wind instruments with a reservoir, we have the harmonium and the organ. The *harmonium* without the expression stop resembles an organ, as the wind is forced evenly and equally through all open valves, steel springs acting on the reservoir. With the expression stop pulled out deductions as to Key Colour would not be quite reliable, as the performer may vary the wind pressure at will and might reverse the character of two keys by clever manipulation in blowing. No such deception would be possible on the *organ*, and here we have at last an instrument which would fully, clearly, and conclusively prove my views, were it not for a slight difference arising from the impossibility of perfect tuning. Three agents are at work in organ playing: (1) a man at the back to pump air; (2) a man at the front to allow the said air to escape (more or less judiciously); but (3) the real player or motor lies on the top of the wind reservoir, an innate mass of lumps of pig iron and weights, supplying a constant and equal force to all notes whose valves are opened, whichever chords or scales they may belong to; major and minor keys are supplied alike; D flat receives the same treatment as C, whether in a *Missa solemnis* or in a *Requiem*; and the result is, that all artificial scale colour is absent, leaving only Nature's regular up and down gradation, corresponding with excitement and depression, as set forth in *THE MUSICAL TIMES* of November, 1886, page 651. Any organist would, on a festive day, transpose a hymn which, on ordinary days, he played in A, instinctively and without hesitation (that is to say, if he can transpose) a semitone or a tone higher, and not a fourth lower to E, said to be the most brilliant key. On a mournful occasion any organist would just as naturally transpose the same hymn down to A flat or G; in fact, were the organist guided in the choice of key by the erratic characteristics laid down in some books instead of by his natural instinct, he might run the risk of a proposal being made by the congregation to have his cranium examined.

A parallel or similarity between, say, piano and organ, as to Key Colour, is therefore out of the question; faulty construction, however, might bring it about, if, for instance, an organ builder bored the holes in the top of the wind chest unequally or out of proportion, that is to say, if he made the holes for the sharps smaller than those for every next higher natural.

Now as to the slight discrepancy mentioned before. It is not the tuning in "equal temperament," but the impossibility of accomplishing it to perfection, that leaves a very slight chance of differences being observed even in the organ, by an extraordinary good and critical ear; but here again the difference in starting points between English and German tuners will prove that any possible deductions are not adherent to a fixed pitch. The former tune from C,

the latter from A, and therefore slight but unavoidable traces of the so-called "wolf" in a given key on an organ tuned from C must be found in an organ tuned from A in a key a minor third lower. If in tuning an organ the distance of an octave could be divided as mathematically correct into twelve semitones as a foot measure is divided into twelve inches, all chance of scale colour would cease; e.g., all chords built up, say, out of a perfect fifth, a perfect fourth, and a major third, would be exactly alike in total and part intervals and consequent effect whichever note on the keyboard we may start from, whether it be C, G, C, E, or D flat, A flat, D flat, F, or any other, the same as it would be immaterial from which inch-mark on a yard measure we start measuring seven, and five, and four inches from.

How, then, have all those gushing effusions as to fixed characteristics in the various scales come about, when not two instruments can be measured with the same tape? When some slight difference in a few scales, caused through uneven force applied or through faulty tuning has been detected somewhere, the observer, I am afraid, has gone out of his way in search of more, and in many cases the wish to find something may have been the father of the thought of having found it. Such enthusiasts would get more satisfaction by setting to work the reverse way—namely, they might draw up an emotional list first, and then, with the help of a clever mechanic, have an instrument made in which the notes would group themselves into the various combinations calculated to make one feel inclined *classically, royally, intensely, melancholy, &c., "to order"!*

Having reviewed the different classes of instruments as regards *timbre* and distinctive qualities of notes *inter se* on the self-same instrument, we have found differences to exist on various instruments; but at the same time we have also seen that they widely differ as to location and grouping in the different classes, which makes it clear, I think, that it is nonsense to talk of key or scale colour or characteristics generally in music, and without mentioning always and in each case the particular sound-producer referred to.

I had nearly forgotten an instrument of importance, because it may be considered the father of harmonium and organ, although it has preserved its archaic form and semi-barbarous character intact up to the present day; it is a band in itself, and so unique in every way that it cannot be classed with any other, and that anything and nothing may be deduced from it. I mean the *bagpipes*. It is unique in its construction, as, different to its offsprings, the squeezing process is performed in a more natural (*con amore*) manner by the arm, the Northumbrian using even both arms, the left to squeeze the feeder, the right to squeeze the reservoir. A kind of sentry's walk seems to be necessary to assist manipulation, and that may be the reason that bagpipes are not or cannot be introduced in mounted regiments. Its effect is always very remarkable, as it allows of no half-heartedness amongst its hearers: as soon as the "wail" makes the multitude aware of what is in store for them, they straightway divide into two very decided sections, the one whose ears are drawn (quite in a pastoral like manner) forward towards the sound producer, the other who looks for exits and return tickets. Strange to say, instead of introducing the instrument itself into the orchestra, composers have hitherto contented themselves with orchestral imitations (as in "*Dame Blanche*," "*Dinorah*," &c.); but the best of them are left far behind the original, which is inimitable; its notes do not form any diatonic scale whatever; one note lies in the neighbourhood of F or F sharp, but is neither one nor the other. I am there-

fore at a complete loss how and whereabout to search for traces of Key Colour; perhaps some kind reader from across the border will give me a hint and a start. A Highland Concerto, or, to make up for lost time, a triple Concerto with orchestral accompaniments, would indeed be a novelty in every way. Rehearsal and tuning might be dispensed with, as no amount of them could make even the scales correspond; the soloists might keep in motion by pacing up and down the platform, and easily add the distance effects by occasional walks behind the chorus, the organ, or along the corridors. No doubt the peculiarities of such a combination, and the difficulty to appreciate the merits of the instrument, hitherto made composers shrink from undertaking the difficult task; but now, that at last a national Scottish composer has arisen, we may perhaps look forward to the gap being filled up at an early date. Such a performance might supply abstract Key Colour advocates with very valuable additions to their characteristic vocabulary, and make them imagine that they stand on the brink of the millennium.

MDLLE. JANKA WOHL'S RECOLLECTIONS OF LISZT.*

Of the writing and making of books about Liszt there is no end. Few, however, have done justice to the subject or reflected credit on their compilers. To the general run of these productions there have, fortunately, been exceptions, and in that select category the volume recently put forth by Mdle. Janka Wohl undoubtedly deserves to be ranked. This gifted lady had known Liszt from her childhood, and towards the close of his life acted for several years in the capacity of his private secretary. The intimate and special relationship which thus existed between her and Liszt afforded her opportunities which she has turned to good, but, let us add, to legitimate account in her "*Souvenirs d'une Compatriote*," of which an English translation has recently been issued by Messrs. Ward and Downey. She might obviously have made her pages a great deal more piquant had she so wished it, but her reserve has in no way impaired the attractiveness and value of her work. Her aim has been to portray Liszt not *en grande tenue*, but as he appeared to an inner circle of tried friends; to record his views on art and literature, his estimates of eminent contemporaries, and, without attempting fully to describe his individuality—a task she compares to that of trying to reflect the universe in a drop of water—to illustrate some of its more salient traits by characteristic acts and sayings. Into the irregularities of his life she has no morbid desire to pry, nor does her veneration lead her to palliate them as "noble antinomianisms." Exceptional himself, he always created exceptional surroundings; in fact, the ascendancy that he exerted over his fellow men and women was, in her opinion, that of an unconscious sorcerer, who often suffered from the effects of his own magic.

The reader of these pages cannot fail to be struck at the remarkable acuteness of Liszt's insight in matters outside his own immediate province. The sudden fermentation of the Russian intellect had a great attraction for him, and his views as to the future of Russian art and literature are expressed in language of the greatest felicity. "Russia," he said, in the course of a conversation with Mdle. Wohl, "has more intellectual horizons still to discover than lands to explore." And again, "their originality is

deep rooted in the soil; it is an emanation of the land, and is inseparable from its snows, its steppes, and from the way its sons look upon life and death." The analogy between Russian works of art and their climate, with its long weary winters and short sudden summers, is worked out very happily in another passage. But as Mdle. Wohl charmingly puts it, "no matter what chord was touched, one was sure to hear him vibrate." As the sands of his life ran lower, he seemed to reach that "prophetic strain" which our own poet tells us is the outcome of long experience. A discussion of the "*Greville Memoirs*" led him to condemn such works as tending to destroy the fascination of the past which we love to idealise. He himself had kept such a diary once for awhile, and stumbling on it years afterwards was horrified at its bitterness. "Only the handwriting could convince me that I had really written those unpardonable lines. The blows fell thick under my pen, and the oddest thing is that these notes in no way expressed my opinion of men and things, nor did they coincide with my character. They were nothing but flashes of humour, of irony, of temper, or of enthusiasm, mad and ill-natured ideas which did not spare even my friends, and a *résumé* of trivialities, the importance of which had been exaggerated by my contact with them. . . . Memoirs written from day to day will always give a more or less false idea of their author and of the times they are supposed to describe. After this experience of my own I distrust these sort of books; they are, as a rule, not nearly so true as they would have us believe. Greville was bilious, fond of eating, and vindictive; and every time he got an attack of indigestion the world appeared to him under an aspect as false as it was unsightly."

Few men of letters possessed the gift of summarising a character so concisely as Liszt. What can be more pointed or picturesque than the following comments on the career and character of Wagner: "Wagner the idolised, the friend of the King of Bavaria, in no way resembles the Wagner who knocked at my door at Weimar. Then he was a man driven to bay, a Christopher Columbus in despair, who had seen and touched this new world which nobody would believe existed. He carried the treasures of it in his brain and he was looked upon as a madman. His inspiration was contagious and he had an unequalled power of making fanatics. He was a born reformer and neither blood nor fire would have daunted him. Still, there never was a man who worked against his own chances in the way Wagner did. His genius triumphed, so to speak, in his own despite, for nobody put so many spokes in his wheels as Richard Wagner." Again, in regard to Wagner's abuse of his prosperity, Liszt remarked, "in the matter of glory, Wagner had fasted almost continuously for thirty years. Now fasting weakens, and when glory at last did come to him, not drop by drop like to other mortals, but in a flood, he was not strong enough to receive it calmly." So elsewhere, in dealing with the same topic, he said: "When the grand reaction in his destiny suddenly took place, and the King of Bavaria sent for him, Wagner must have thought himself mocked by a dream. Cinderella's godmother had come to life again for his benefit. . . . If he had himself created a Mæcenas on his own lines, he could not have succeeded better. I believe the fatal influence was reciprocal. On the one side the caprices of Wagner would have drained the treasures of Golconda, on the other the King's freaks egged on the schemes of Wagner. They spurred each other on and worked miracles."

Liszt's views on the encouragement which government should give to art are worth quoting: "The opera, the only musical institution seriously and

* "François Liszt. Souvenirs d'une Compatriote." Par Janka Wohl. (Paris: Paul Ollendorff.)

"François Liszt. Recollections of a Compatriot." Translated from the French of Janka Wohl, by B. Peyton Ward. (Ward and Downey.)

effectively subsidised, in no way gives composers of other kinds the necessary emulation. So their works, together with their genius—if they have any—remain in their portfolios in face of the difficulties, often insurmountable, they meet with in getting themselves heard. 'And without emulation there is no art,' says Schumann. . . . The philharmonic societies are insufficient, for they must in their own interests cater for the public taste. From time to time they timidly hazard a novelty, never showing the courage to repeat it if, at the first representation, it does not succeed in captivating the audience. Schumann used to get furious if any one said 'This was a success: this was not.' 'As if there was nothing more important than pleasing people!' he used to say. . . . People generally forget that many works, and often the best, need to be thoroughly understood in order to be appreciated. That is why, when I hear a first performance, I always feel as if I was present when sentence was being passed in a criminal court."

Another point on which Liszt's opinion will be heard with interest is the decadence of the art of singing. In reply to an enquiring friend, he declared that "The quality of voices has deteriorated, or rather, talent is not so conscientiously trained and cultivated as formerly. The arts also have their flowering season: that of exceptional voices seems to me to be on the wane, not so much, perhaps, in opera, as in private life. I often think, at Rome and Weimar, that the arts, by becoming general, lose their intensity. The whole style of playing has changed—the dash of the old days has gone; people are interested in too many things. That certain 'poetry of aristocratic drawing-rooms,' as Chopin called the manner of the Faubourg Saint-Germain, no longer exists. It was the amateurs who were the chief ornaments of the *salons*, those forcing-houses of art. What a crowd of amateurs there were from 1830 to 1850, whose talent could well be matched with that of the artists of the first flight! What music we heard in Paris, Geneva, and Milan; music of *dilettanti*, against which we 'in the profession' had little chance! And particularly the ladies: the Comtesses Samoyloff, Potocka, Jamaglio, and many others of more recent date, whose superb voices, cultivated for pleasure, would nowadays be worth fortunes. Julia Samoyloff was a nightingale. In no other voice have I found that incomparable quality of tone."

The passages we have quoted, and many others, help one to realise the justice of George Eliot's remark that Liszt's conversation was delightful, and that no one could tell a story so well. Indeed, the references to him in her letters, written from Weimar in 1854, are quite effusive in their admiration. She notices, amongst other things, the originality and point of his replies. He played for her, and for the first time in her life she witnessed a real inspiration. "There was nothing strange or immoderate in his attitude. He handled the instrument with ease and quietness. His lips were closed, his head a little thrown back, and his face looked simply sublime. When the music expressed rapture, a sweet smile wandered over his lips like a sunbeam on the water. When triumph was the keynote, his nostrils distended and a heavenly light seemed to play on his features. Nothing small or artificial came to spoil the picture. Why didn't Ary Scheffer paint him at such a time, instead of representing him in the form of one of the three magi? And yet Scheffer's picture is a grand conception."

Of George Eliot, on the other hand, Liszt had a high opinion. Plain though she was, he admits that she had "du charme." "She seemed to absorb like a

sponge everything she saw and heard. Her long ill-favoured face assumed an expression of attention so rapt that it became positively interesting."

Liszt, as is well known, shone in the art of repartee, which was seldom bitter except when his dignity as an artist was assailed. At a Court *soirée* the Czar began talking loudly during his performance. "All of a sudden Liszt stopped dead, and left the piano. The Czar was puzzled, and approaching the master, said to him, 'Why have you stopped playing?' 'When the Emperor speaks one ought to be silent,' was the Machiavellian answer of the wounded artist." When the Princess Metternich asked him, in the presence of a great many people, "Is business pretty good, Doctor?" he replied, "It is only bankers and diplomatists who do a good business." Once at Florence a lady of rank, renowned for her eccentricity, suddenly assailed him as follows: "Can you tell me, Mr. Canon, what were the names of the sons and daughters of Job?" At these words consternation appeared on the faces of all. But the master, in no wise embarrassed, drew himself up, and said: "Madam, do you wish me to skate? I assure you I am not a skater." It must not be implied from this that Liszt was ashamed of his cloth. Far from it. He was most rigorous and exact in the performance of all religious duties, and the intimate terms on which he associated with the present Pope and his predecessor—who called him his dear Palestrina—are quite enough to negative such an assumption. Just as Liszt was a universal favourite with musicians, so he had the gift of enjoying intellectual intercourse with thinkers of every shade. Personally he seems to have been proof against all assaults on his faith. "His soul," says Mdle. Wohl, "seemed like a diamond which the rust of doubt could never tarnish. The sacred fire which animated him brought him so near to his divine origin that no philosophy could alter the intuition which drew him towards the Eternal."

The relations which prevailed between Liszt and his mother-country are treated in very interesting fashion by Mdle. Wohl. Reared in a German-speaking district of Hungary, and transplanted in childhood to Paris, he never learnt to speak his native tongue. Hence the jealous and spiteful attacks made on one who, in a hundred practical ways, proved himself a devoted patriot. As Mdle. Wohl says, she only needed to hear him play one of his Hungarian Rhapsodies to be convinced that he was "blood of our blood, and that if his lips did not speak our language his soul spoke it all the better." His benevolence, which was proverbial, and which he concealed as carefully as if it had been a crime, was constantly exercised for the benefit of struggling compatriots. But in his generosity Liszt was a true cosmopolitan. His own rose-strewn path had only made him the more capable of sympathising with those who had found the road to fame arduous and thorny. His favourite pupils were of all nationalities—Russian, Hungarian, French, German, and English. This wide range of sympathy had its drawbacks as well as its advantages. "Liszt," as his present biographer writes, "was not intended for a domestic life. His hearth was the world, and he found his home in the altars which were raised to him wherever he set his foot. The incense which was burned around him rendered him incapable of appreciating for long the sweet pleasures of a home, the monotony of which would soon have bored him." It was a favourite saying of his that "the soul of an artist ought to be like a lonely rock, surrounded and often buried beneath the waves, but, in spite of that, immovable." And yet, according to Mdle. Wohl, it was the imperious desire to mingle once more in the

mid-current of life which drove him, at the close of his life, to revisit the scenes of his former triumphs. The bourgeois atmosphere of Buda-Pesth bored him, the oriental *dolce far niente* of his compatriots was worse even than the assiduities of the clan of Leo-Hunter. In fact, Liszt was at home in Hungary, and his restless spirit yearned to escape once more from such tranquil domesticity. And so "for one last time he put on the purple of his glory and then expired amid the iridescent fires of a gorgeous sunset."

A NEW terror for seafaring men is looming in the distance. We do not mean that the questions put to young candidates for the navy are likely to be so searching in the future that few aspirants for a "life on the ocean wave" can hope to pass the ordeal, but that a subject hitherto unconnected with nautical affairs may be included in the list already sufficiently severe to tax the powers of the bravest. We know that the "eye test" is an important item at these examinations, but to this it is now proposed to add the "ear test." A correspondent of the *Globe*, complaining that the foghorn, as at present constituted, emits sounds "hardly of the quality which a musician would approve," suggests that its utterances might be made intelligible by being so arranged as to form the common chord (C E G C). The "dominant (G)," he says, "might intimate that the vessel was steering to the north; G C that she was bearing eastward; G C E that she was making for the west; and G C E C that she was going south." We can scarcely imagine that for the carrying out of this idea it would be essential that sailors should trouble themselves about the meaning of a "common chord" or a "dominant," but it would be awkward indeed if, in the excitement of a fog, a question should arise as to which was the true signal given. G C, for example, means that a vessel is steering to the east, but the addition of the final E that she is going westward; and if this note were heard by some and not by others, it might lead to something more disastrous than a collision of opinion. Again, either from the fault of the instrument or the performer, it might sometimes happen that the required sound could not be produced. Most of us know the story of the conductor of a theatrical band who, on being told by a member of the orchestra that there was a note in the oboe part which he could not play, shouted out "Never mind, sir, play a note that you *can* play." The ears of a few might certainly be offended by such a proceeding on the part of an oboe performer at a country theatre; but the lives of hundreds might be sacrificed by a similar action on the part of a foghorn performer at sea.

THE noble and distinguished art exercised by the "claque" in France and elsewhere takes a less dignified form in London. In Paris the whole force is organised in a business-like way, and the several professors find special occupations according to their talents. There are the "bisseurs," or those whose duty it is to demand repetitions; there are the "rieurs," the laughers, whose business it is to titter in specified places, or to break out into noisy guffaws on occasion requires; there are the "pleureurs," who drop the briny tear, or shake the manly bosom with the bursting sob, and other subsections of the emotions, all evidences of an artistic division of labour. The occupation is recognised by performers, managers, and authors, and provided for accordingly. In London, where the "profession" has no organisation at present, it would appear as though a few enterprising creatures were desirous of

introducing a similar custom in places of entertainment. Unfortunately, they have not laid their plans with any degree of taste and judgment like their Gallic prototypes. They have no "bureau" where these matters can be amicably settled beforehand, and where the "receptions" can be provided for according to a definite plan, and their own "douceur," their "sweetener," agreed upon. Our metropolitan reformers wait at stage doors with doubled fists and thick sticks ready to employ either or both upon the persons who decline their services. Their plan is inartistic, and although it bears the pretty and poetical name of "chirruping," suggestive of the feathered warblers of the grove, it is apt to cause the "chirrupers" to be deprived of their liberty for a time. In the intervals of rest between the period of practical geological studies and the disintegration of tarred rope, occupations suggested and enforced by a benign legislation, the "chirruper" may reflect upon the disadvantages of improperly developed schemes of encouragement for the benefit of artistic designs and expositions of talents, so as to enforce their acceptance by other means than the "argumentum ad baculum."

FROM Paris we hear of oratorio performances in that city, with "appropriate costumes and scenery," Haydn's "Creation," and Gounod's "Tobias" being mentioned as amongst the compositions selected for representation. Without stopping to inquire what may be considered "appropriate costumes and scenery" for the first-named work, we cannot but record our conviction that, both in an artistic and religious sense, such performances are a fatal mistake. We believe, and indeed have already stated our belief in these columns, that the "dramatic oratorio" is gradually gaining favour, even with English audiences—as may be fully evidenced by the success of Mackenzie's "Rose of Sharon" and Cowen's "Ruth"—but a "dramatic oratorio" is merely a sacred composition for voices and orchestra, moulded in a "dramatic," instead of what may be termed an "epic," form. Place such a work upon the stage, with the accessories of scenery and dresses, and the true intention of the composer is utterly defeated; for the events and localities he has striven to suggest by the powerful aid of music become themselves the primary attraction, the musical colouring being merely accepted as accompanying and intensifying the action. In addition to this, it may be urged that the religious feeling, which it should be the aim of all oratorios to glorify, becomes lowered by association with the stage and its surroundings; the bodily presentation of scriptural personages being only suited for an audience incapable of appreciating music in its highest form. So far from being a step in advance, then, the performance of an oratorio upon the stage is unquestionably a step backwards; for however effective it may prove as a sacred drama, it is a tacit acknowledgment either of the weakness of the music or of those before whom it is submitted for judgment.

MUSICAL matters have been selected for comment and illustration in certain of the pictorial monthly publications. The last two monthly numbers of *Scribner's Magazine* have contained some interesting articles by Mr. William F. Apthorp on the subject of "Mendelssohn's Letters to Moscheles," selected from a remarkable collection of manuscripts in the possession of Felix, the son of Ignace Moscheles, the composer, pianist, and most valued friend of Mendelssohn. Many of these letters disclose Mendelssohn's private views of certain musicians, his con-

temporaries, and if they are less flattering than might have been expected from one who was nothing if not polite and courteous in a general way, it may be assumed that they are none the less sincere. The letters, which exhibit other characteristic qualities of the great composer, his love of fun, his wit and humour, were doubtless never intended to be seen by others than those to whom they were addressed; they are illustrated by portraits of Mendelssohn and facsimiles of many of his pencil and pen-and-ink drawings, together with other portraits and views. In the *Century Magazine* for March is an article on "Some Pupils of Liszt," which will be read with interest because of the references to the master rather than for its literary style or value as an important contribution to artistic knowledge. There are some very fine and life-like portraits of Liszt and of some of his pupils—Eugene d'Albert, Arthur Friedheim, Alexander Siloti, Alfred Reisenhauer, and Adèle aus der Ohe. None of these portraits, it is hoped, do justice to the originals, for in neither of them is there any trace of that intelligence which might be looked for in those which have been selected as typical and favoured pupils of the great Abbé Liszt.

In connection with the plea in defence of musical quotations advanced by Mr. Corder, in the note prefixed to the text of his "Melodrama," performed at the Crystal Palace on the 10th ult., it may not be amiss to quote a few sentences bearing on the subject from a novel recently published by Messrs. Macmillan, entitled the "New Judgment of Paris," by Philip Lafargue: "Some think," continued Trevor, in his fantastic vein, "that all the good tunes have been written, just as all the good things have been said. So possibly the music of the future will be, like much of our literature, a music of allusion. And just as a single page of a modern essay may carry us athwart the poets, from Homer to Browning, and Isaiah to Swinburne, so perhaps the symphonic exercise of the next century will here call up the ghost of Palestrina, there the shade of Berlioz, with mementoes of Offenbach and Sullivan thrown in as graces." (Vol. I., p. 46). This is not a bad *reductio ad absurdum* of Mr. Corder's contention. The great difficulty is that composers have no device for making it clear during the representation of their works, as men of letters have during the reading of theirs, that such and such a passage is a quotation and not an original thought.

THE educational world has sustained a loss in the death of Edward Thring, late head master of Uppingham Grammar School, to which office he was appointed in September, 1853. Under his rule music and art formed prominent features in his scholars' education. He employed six professors to instruct the boys in the playing of various instruments, and all such of the scholars as were able sang in the school choir. Quartets were given once a month during the winter terms, and at the School Concerts the talent of the school was supported by the assistance of such artists as Joachim and Ludwig. He believed thoroughly in the refining and elevating character of music as an element of education, though he was not a musician himself, and the power of distinguishing one melody from another was scarcely even rudimentary in him.

THE ROYAL ALBERT HALL CHORAL SOCIETY.

MUSICIANS will remember the extraordinary sensation caused by Verdi's "Manzoni" Requiem, when produced under the composer's direction in 1875. This was before the London public had become familiar with the most

daring and ambitious works of Berlioz, and the intensely dramatic nature of the music and the novel and picturesque orchestration fascinated listeners, aided as the effect was by a quartet of soloists unapproachable for excellence. But the excitement was too great to last; critics of the old school shook their heads at the Requiem and refused to regard it save through the spectacles of English prejudice, and it would seem that the bulk of oratorio lovers found it too highly seasoned for their palates, for after a few performances to lessening audiences it disappeared from the Albert Hall Society's repertory from 1881 until the present year. Nor did the revival on the 8th ult. excite much interest, the audience being considerably below the average in point of numbers. And yet, if we make allowance for the too theatrical tone of certain portions of Verdi's Mass, enough of beauty and exquisite poetic feeling remain to compel impartial musicians to regard the work with admiration and to respect it as the utterance of an original if not very profound musical thinker. The simple pathos of the "Agnus Dei," for example, appeals more to the heart than many an elaborate contrapuntal movement, and we do not think the "Manzoni" Requiem will be consigned to oblivion in this country, though it may not be heard, for a time at least, at frequent intervals. Of the performance now under consideration it may be said that, so far as regards the choir, it was well-nigh perfect. The "Sanctus" is one of the weakest numbers in the work, but it was sung with such precision and power as to rouse a somewhat apathetic audience from its lethargy, and Mr. Barnby unadvisedly granted an encore. Mr. Lloyd alone among the soloists gave perfect satisfaction. Miss Anna Williams should not be subjected to criticism, as she undertook the soprano part at very short notice, and Madame Belle Cole and Mr. Bridson sang carefully; but it is impossible to deny that music of this class needs Italian declamation and fervour for the due realisation of the composer's ideas.

NOVELLO'S ORATORIO CONCERTS.

DR. MACKENZIE'S Oratorio the "Rose of Sharon" was, on the 13th ult., again placed before the London public, under the composer's direction. Again, also, a large gathering of amateurs heard it, and, once more, the prevailing sentiments appeared to be pleasure and admiration. It is scarcely rash to assert that those feelings were experienced in a measure greater than on previous occasions when the work has been given—a result due not to any material difference of rendering, but rather to increased familiarity with and clearer perception of an Oratorio which, in some of its aspects, is uncommon and, therefore, to musical Englishmen doubtful. Though there are many classic precedents for the elaborate dramatic structure of the book, they are found far back beyond the point where modern oratorio begins. The secular element in the story, even with its parabolic application recognised, probably strikes many conservative amateurs as open to question, while in the musical treatment of the libretto precedent is so far neglected that the average frequenter of Oratorio Concerts may be forgiven for taking up an attitude of hesitation. The remedy for all this is one resorted to by horsemen when the animal beneath them shies at a strange object. As the rider makes his steed look quietly at the cause of alarm and see that no ground for fear exists, so a proper appreciation of the "Rose of Sharon" must be brought about by placing the work before the public till the novelty in it has worn away. That done, we anticipate great and lasting popularity for an Oratorio crowded with musical beauties, and in various respects adapted to serve as a guide to those who would place the sacred musical epic in harmony with the taste of the day. It is yet too early for an expression of opinion as to the place which the "Rose of Sharon" will definitely take among its kind, but all considerations indicate one of high importance and commanding influence. Already progress to that end has begun. The fashion set in Dr. Mackenzie's work is that followed in Mr. Cowen's "Ruth," and we are strongly disposed to think that few oratorios will, for a long time to come, be constructed on any other lines. Upon the inherent qualities of the work it would be easy to write at length. We might discuss, for example, the exceeding interest and charm of the story, into the scope of which

come vine-dressers and princes, vineyards and palaces, the trooping of labourers to work and stately processions to the Temple; the lilies of the field and "Solomon in all his glory." In like manner, much could be said about the music-compelling Biblical poetry; and far more regarding the mingled delicacy and strength with which Dr. Mackenzie has treated his subject, while never degenerating into the conventional and commonplace. Especially might it be noted that the composer has adjusted with great skill the somewhat conflicting claims of vocal music and the "symphonic orchestra," giving each its due share, and working both in happy harmony to the best possible end. An Oratorio thus distinguished by sterling qualities is bound to make its way, and to do so the more rapidly as public taste moves towards the advanced standpoint which the composer occupies.

The performance referred to above was quite satisfactory. Band and chorus discharged their task well, appearing to conspicuous advantage throughout the long-extended procession music, the heavy exactions of which were handsomely met. Perhaps the greatest success of the orchestra was made in the intermezzo, entitled "Spring Morning on Lebanon," all the delicate beauty of which appeared "without spot, or wrinkle, or any such thing." Miss Nordica appeared to be nervous at the outset and scarcely did herself justice. When the natural feeling abated, she sang the music of the *Sulamite* with equal charm and skill—unaffected expression being conjoined with technical excellence. Miss Hope Glenn, Mr. Lloyd, and Mr. Santley answered respectively for the *Attendant*, the *Beloved*, and *Solomon*, the two gentlemen proving that the parts they created at Norwich four years ago are theirs still by right of consummate art. Mr. Lloyd was particularly happy, and his delivery of the beautiful solo "For lo! the winter is passed," cannot readily be forgotten. The audience were frequent and hearty in applause throughout the evening; Dr. Mackenzie, who conducted admirably, coming in for a large share of honour.

SACRED HARMONIC SOCIETY.

It must be admitted to the credit of this Society that in the season just ended due regard has been paid to the claims of modern art. The universally acknowledged masterpieces of oratorio have received their customary attention, of course, but by their side have been placed some of the latest novelties in the domain of sacred music. At the first Concert Signor Bottesini's "The Garden of Olivet" was presented, and the last, which took place on the 27th ult., consisted of a far more important work, Mr. Cowen's "Ruth." This was the third performance in London of the Oratorio, including that at the Crystal Palace, so that it has now been fairly placed before amateurs. That their verdict is, on the whole, highly favourable, there is no reason to doubt; music so full of charm and variety could not fail to please, and very few can refuse to admit that the composer has treated his theme in the right spirit. It cannot be too firmly re-asserted that the story of "Ruth" is pastoral and idyllic rather than essentially religious, and if Mr. Cowen had thrown his choruses into fugal form, he might indeed have proved his mastery of science, but he would have laid himself open to the charge of pedantry. Where breadth and majesty were needed he has risen to the occasion. There are few more telling modern choruses than "The Lord said, I will send a famine," and if it be a fault that the display of counterpoint is modest, the same objection will apply to Mendelssohn's "Thanks be to God." Perfect unanimity of course reigns as to the beauty of the airs and the treatment of the quieter episodes, such as the evening scene in the harvest field, and we feel assured that music such as this will live, at any rate until it is eclipsed by something of even greater worth from the same pen.

The performance was, upon the whole, very commendable, although not by any means perfect. Three of the soloists—Miss Hope Glenn, Mr. Lloyd, and Mr. Watkin Mills—resumed their original parts, and Miss Anna Williams has rarely sung better than she did in the sympathetic music allotted to the principal character. The choruses were rendered with more vigour than refinement, but the more important numbers came out remarkably well. Mr. Cowen, who conducted, was received with warm applause by a large audience.

PHILHARMONIC SOCIETY.

THIS ancient institution opened its seventy-sixth campaign on the 13th ult. and took the field in good form, with a capital plan of operations and a new and energetic commander-in-chief, who had won his spurs under other flags. This time it will not be said that the Philharmonic plods along in the old ways, which is the usual term of reproach for performing more or less exclusively the greatest masterpieces of art. Novelty appears to be the order of the season, and some of the most famous musicians of the Continent are under engagement to bring themselves and their works for the judgment of our amateurs.

The event of the first Concert was Mr. F. H. Cowen's *début* as Conductor. The new *bâton* wielder had a cordial reception, for it seems to be everywhere recognised that the emblem of authority could not easily have fallen into hands more worthy of it. Our own opinion, therefore, need not be expressed with the amplitude which might be necessary were the matter one of contention. Enough that we share public confidence in Mr. Cowen's fitness, and a general hope of satisfactory results. Next in importance to the assumption of office by the Philharmonic *chef d'orchestre* was the appearance of Madame Schumann, who played the solo part in Chopin's F minor Concerto for piano and orchestra, and also accompanied Miss Lehmann in two of Robert Schumann's songs. The venerable artist, for whose sake the Hall was densely crowded, had an enthusiastic reception, for which her magnificent playing was the most fitting acknowledgment. It seemed to us that she threw quite a new light upon Chopin's work, which, as generally rendered, produces the effect of a piece of mosaic work, wanting a large and general design. In Madame Schumann's hands the pianoforte part appeared in its true character, not wanting cohesiveness, or a dignity which the elaborate embellishments were never intended to hide. This was specially remarkable in the slow movement, no longer an aimless wander about the keys, but a clearly-defined progress resulting in a definite and beautiful result. The audience were moved to absolute enthusiasm by Madame Schumann's splendid interpretive feat, and, we should say, quite forgot to notice the poverty of Chopin's instrumentation. A Suite for small orchestra, made up by Gevaert from the dance movements in Rameau's "Castor et Pollux" also contributed to the interest of the Concert. The French composer is now well-nigh banished from opera and concert, but when such an example of his art as this comes to be played we are able to understand the commanding position he occupied while living and for some years after his death. It may be said of all the members of the "Suite" that they are quaintly charming. Some of them are much more than that, and, within their limited scope, express thoughts of power in commanding style. Yet another novelty claimed attention, and received the full measure due to Professor Stanford's very impressive and masterly Prelude to "Edipus Rex," as performed at Cambridge in November last. The composer conducted his own music, and a capital performance made plain alike the structure and purpose of a work which will bear the closest examination. Whether regarded as an example of workmanship or for its bearing upon the drama, no other verdict is possible than that here we have music in one of its highest manifestations. This is warm praise and so intended without the smallest reserve. The more familiar features in the first Philharmonic programme were Schumann's Symphony in D minor and the Overture to "Tannhäuser."

At the second Concert, on the 22nd ult., there were more novelties—plenty of them; that is to say, out of eight works in the programme, four were marked "first time in London," or "first time in England." We will glance at them in order of performance, and, first, at a Symphony in G, by Haydn. This is one of a set of six belonging to the earliest period (1759-1766) of Haydn's career as a writer of symphonies. With its companions, it seems to have been published recently, as a thing previously unknown, and all lovers of a good old master now hope that the remaining five will soon come to a hearing. Their merits, when compared with Haydn's later works of the same kind, may not be great, but features of interest doubtless exist in all of them. The "G major," at any rate, has one remarkable

movement, for which alone the entire composition deserves performance. We refer to the *Adagio*—an effusion of remarkable beauty and originality, in which there is an attempt to combine a cadence for the violins in two parts with the ordinary form. The other movements, while having "Haydn" writ large all over them, contain nothing specially worthy of note. Both the second novelty and the third were from the pen of M. Tschaiowsky the Russian composer, who, being on the wander in Western Europe (thanks to a travelling pension lately bestowed upon him by the artistically enlightened government of his native land), came over to London and conducted their performance. M. Tschaiowsky, as amateurs well know, is the author of a large number of important works, although he devoted himself to music somewhat late. For the best of these we might naturally have looked under the circumstances of his *début* in England; but, for some reason or other, the composer preferred to bring a Serenade in four movements for strings, and a theme with variations taken from a Suite in G major, of which it is the *Finale*. He caused these to be performed in Paris as well as London, from which it may be inferred that they are specially representative. Value of some kind they undoubtedly have. The Serenade comprises an interesting Allegro in sonatina form; a very pretty Waltz, an Adagio full of earnest and expressive elegiac strains, and a *Finale* constructed upon a rollicking and simple Russian air. All the movements are distinguished by skilful workmanship and the faculty of turning the means employed to full account. As much may be said of the Suite movement, laid out for a large orchestra, from which contrasted groups of instruments are taken for use in the variations, and employed with good effect. But while recognising the merits of M. Tschaiowsky's selections, we venture to hope that they are not the best works in his catalogue. Amateurs would have preferred music of greater pretence, and in character adapted to allow a comparison between the Russian master and his contemporaries on the ground of the highest art. The Philharmonic audience, however, did not permit any consideration of this sort to affect the cordiality with which they received M. Tschaiowsky, or their sympathetic attitude towards the works actually presented. Both composer and works were applauded far beyond the limit of merely courteous approbation. The fourth novelty was Svendsen's second Norwegian Rhapsody—an interesting piece, slight in texture, but sonorous and animated. Among other pieces in the programme were Mendelssohn's Violin Concerto, finely and sympathetically played by M. Ondricek, and two songs contributed in a satisfactory manner by Miss Eleanor Rees.

LONDON SYMPHONY CONCERTS.

We have now to chronicle the two final performances of Mr. Henschel's enterprise, which took place on Wednesday afternoon, February 29, and Tuesday evening, the 6th ult. On the former occasion there was an excellent audience, Beethoven's Pastoral Symphony being probably the main attraction. So far as regards orchestral works, the ultra-conservatism of the public is as marked as ever. Liszt's extraordinary "Todtentanz" for pianoforte and orchestra was repeated, probably at the request of the Princess of Wales, who arrived during the performance of Mendelssohn's Overture "Calm Sea and Prosperous Voyage," and had the good taste not to take her seat until its conclusion. Mr. Frits Hartvigson was of course again the executant in Liszt's work. The delicious Duo-Nocturne from Berlioz's "Béatrice et Benedict" was sung with the utmost charm of style by Mrs. Henschel and Miss Marguerite Hall, and Wagner's Overture to "The Flying Dutchman" concluded the Concert.

If only out of gratitude to Mr. Henschel, musical enthusiasts should have mustered strongly at the last Concert; but apart from this the programme contained two works which should have aroused considerable interest. The fact however remains that St. James's Hall was little more than half full, and at such a condition of things those who have the greatest faith in our art progress may well be astonished. Leaving unpleasant reflections for the moment, we will pass to the consideration of the Concert, the most important

feature of which was Mr. Cowen's Symphony in F (No. 5), conducted by the composer. This work was produced at Cambridge on June 9 last, and a few days later was performed at the Richter Concerts, our first impressions being fully recorded in the July number of THE MUSICAL TIMES. A further hearing not only serves to confirm what was then said concerning the lofty character of the Symphony, but reveals a number of beauties hitherto unsuspected. Unquestionably in his fifth Symphony Mr. Cowen has taken higher ground than in any of its predecessors, the Scandinavian note excepted. Unfortunately, the charming and fairylike *Allegretto* which does duty for a *Scherzo* was badly played, but with this exception the performance was fairly good, and Mr. Cowen was recalled to the platform at the close. The next item in the programme was Liszt's Symphonic Poem "Tasso, Lamento e Trionfo," which had only been performed but once before in London—namely, at one of the Wagner Society's Concerts nearly fifteen years ago. This neglect is somewhat surprising, for, on the whole, the work is more acceptable to musicians generally than several of its companions. The "Tasso" of course belongs to Liszt's Weimar period, and was composed as a kind of Overture to Goethe's drama on the same subject, which was performed in 1849—the centenary of the German poet's birth. Byron also inspired Liszt in his work, the inner significance of which will be best understood by quoting the preface in the score: "We have called up the great shade of the hero as he appears to-day, haunting the lagunes of Venice; we have next caught a glimpse of his figure, haughty and sad, gliding among the *fêtes* of Ferrara, where he produced his masterpieces; lastly, we have followed him to Rome, the eternal city, which crowned him, glorifying in him the martyr and the poet." Musically the work is based to a large extent upon a motive sung by the Venetian gondoliers to the strophes of Tasso. This wailing theme enters extensively into the construction of the first movement or "Lament," and serves as a counterpoint to the graceful waltz-like melody illustrative of the Ferrara rejoicings. Both these motives are utilised in constructing the principal subject of the *Finale* or "Triumph," so that a spirit of unity pervades the entire work greatly to its advantage. The loud applause proved that the "Tasso" had been heard with pleasure, and it should not be allowed to slumber for another fifteen years. Wagner's Siegfried's Tod, and the Walkürenritt brought the Concert to an early conclusion. We understand that the pecuniary loss has been somewhat less than that on the first season, and on the strength of this a fresh guarantee fund has been obtained, and a further series of Concerts arranged for next winter. It will consist of ten evening and two morning Concerts, and the prices of admission will in some instances be considerably reduced. On this ground the hope is expressed that Mr. Henschel will receive a larger amount of support, but we are by no means sanguine.

MONDAY AND SATURDAY POPULAR CONCERTS.

In order to complete our record of these performances it is necessary to go back as far as the Concert of Saturday, February 25. This, however, scarcely needs more than formal notice, as the programme and its executants were equally familiar. Schumann's Quartet in A minor (Op. 41, No. 1) and Brahms's in G minor (Op. 25) are now general favourites with the public, and with these was associated the Tempo di Minuetto with variations, from Spohr's Violin Duet in G minor, played by Messrs. Joachim and Straus. Miss Hamlin showed a much improved vocal method in Spohr's "Rose softly blooming" and *Lieder* by Mendelssohn.

To the intense delight of the subscribers and many others, Madame Schumann revoked her refusal to come to England this season, and actually re-appeared at the Concert of Monday, February 27. Need it be said that there was an enormous demand for places—people beginning to assemble early in the afternoon—or that the truly great artist was received with a perfect storm of applause? True art and the personality of artists are frequently in opposition, but in the instance of Madame Schumann we have a notable exception to the rule. She forms one of the few remaining

links between the present and the last of the great classical composers, and excites not only the admiration due to a superb executant, but the veneration due to one who was the helpmeet of an acknowledged master and who knew others face to face. We might easily enlarge on the many attributes which give Madame Schumann a unique place in the esteem, we might almost say the affection, of the public, but it must suffice now to say that her powers show little or no declension, her rendering of Beethoven's Sonata "Les Adieux," &c., being, as it always was, unsurpassable for grandeur of phrasing and purity of touch and tone. The audience would not rest content without an encore, for which she gave her husband's Romance in D minor, from Op. 32. Beethoven's wonderful Quartet in C sharp minor (Op. 131), still only partially understood by the majority of amateurs, and Mozart's charming Divertimento in E flat completed the instrumental programme, and Miss Liza Lehmann was, as usual, a very acceptable vocalist.

The Concert of Saturday, the 3rd ult., was perhaps the most attractive of the whole season, and hundreds of people were disappointed in the hope of gaining admission. This statement will be easily understood when we say that Madame Schumann was announced to play her late husband's Etudes Symphoniques, and that the programme likewise contained Schubert's magnificent Quintet in C (Op. 163). Mr. Joachim being engaged at the Crystal Palace, the latter work was led by Madame Néruda, and a finer performance of one of the greatest masterpieces ever written could not be imagined. Superlatives would also have to be freely employed in order to render justice to Madame Schumann's share in the Concert, but we shall not attempt the task. The Etudes Symphoniques, or "Etudes en forme de Variations," as they were called in the revised edition, must now be numbered among Schumann's most admired utterances, and are played by every amateur capable of mastering their technical difficulties; so that the performance by the composer's widow afforded an invaluable lesson in purity of style, while the absence of all exaggeration offered a rebuke to pianists of the fire and fury school who sacrifice music to mere noise. It was an occasion to be remembered by all who were fortunate enough to be present. Amid such surroundings the vocalist of the afternoon was scarcely to be envied, but Miss Bertha Moore secured a full meed of applause for her charming delivery of songs by Sullivan and Kjerulf.

On Monday, the 5th ult., a familiar programme was presented, the concerted works being Mozart's Quintet in G minor, Haydn's Quartet in G (Op. 64, No. 4), and Schumann's Fantasiestücke for piano, violin, and violoncello, in A minor (Op. 88). The last-named movements were, according to Wasilewski, intended to form a trio, but, owing probably to their sketchy nature, Schumann gave them a more appropriate title. With Madame Schumann at the pianoforte they were heard under the most favourable conditions. The great artist selected for her solo performance three of Scarlatti's harpsichord pieces, which, of course, she rendered to perfection, though we fancy the audience would have preferred to hear her in some genuine pianoforte music. Mr. Henschel's singing of Loewe's fine song "Der Erl-König" and Schumann's "Die beiden Grenadiere" aroused two extraordinary demonstrations. The versatile artist was recalled in all eight times, but he was firm in resisting an encore.

Mdlle. Marie Soldat, the young Moravian violinist, who created so marked an impression at the Bach Choir Concert, appeared on the following Saturday, and joined her preceptor, Herr Joachim, in two movements from Spohr's Violin Duet in D minor, showing the same powerful tone and mastery over her instrument as she had done in Brahms's difficult Concerto. Madame Schumann was again the pianist, her selections being Mendelssohn's Andante and Variations in E flat (Op. 82) and two of Schumann's Sketches for pedal piano (Op. 56), which she has played on several previous occasions. It should be mentioned, as a rare occurrence, that Haydn commenced and concluded the Concert, the genial old master being represented by his Quartet in E flat (Op. 64, No. 2) and his Trio in C (No. 3). Miss Kate Flinn displayed a remarkably chaste and refined vocal style in some pretty and piquant songs by Cowen and Godard.

Another late pupil of Herr Joachim appeared on Monday, the 12th ult. We refer to Miss Emily Shinner, who took part in two movements from Spohr's Violin Duet in D major. This method of giving young performers confidence by allotting them a share in a concerted work, and so preparing them for more important duties, has much to commend it. Two of Beethoven's finest masterpieces commenced and concluded the Concert—namely, the "Rasoumowski" Quartet in E minor (Op. 59, No. 2) and the Trio in B flat (Op. 97). Miss Fanny Davies was somewhat unnecessarily modest in contenting herself with Mendelssohn's Capriccio in F sharp minor (Op. 5), a piece only requiring nimble fingers to do it justice. She was heard to greater advantage in one of Chopin's Nocturnes, which she gave as the encore not unreasonably demanded by the audience. Not much can be said in favour of Herr Niemann's rendering of *Lieder* by Schubert and Schumann, though the audience received him kindly. His method is faulty, and he should place himself for a while under the guidance of a competent teacher of voice production.

If anything, the attendance was even larger than usual on Saturday, the 17th ult., though crowded audiences have been the rule during the month. A glance at the programme at once explained the cause of the packed assembly. Mdlle. Janotha was announced to play the "Moonlight" Sonata, and to join Herr Joachim in the "Kreutzer" Sonata. Either of these will generally fill St. James's Hall at one of Mr. Chappell's Concerts. It may be allowed that Beethoven's works admit of considerable variety of interpretation, and Mdlle. Janotha's rendering of the C sharp minor Sonata may be legitimate. At the same time, we prefer a broader reading and a more moderate use of the soft pedal in the opening *Adagio*. For an encore the Polish pianist gave Chopin's Marche Funèbre, probably as a suitable *pièce d'occasion*. Mendelssohn's Quintet in A (Op. 18) opened the programme and Mr. Santley was the vocalist.

Madame Néruda again resumed her position as leader on Monday, the 19th ult., and the Concert commenced with a remarkably fine performance of Beethoven's Quartet in F minor (Op. 95). The interest of the Concert, however, centred in the rendering, for the first time, of Brahms's Trio in C minor (Op. 101), with Madame Schumann at the pianoforte. This, the latest published work by the most eminent of living German composers, was first performed in London at a Concert given by Herr Kwast, on April 30, last year. It is singularly concise and clear for Brahms, the four movements occupying scarcely twenty minutes; but the composer has, so to speak, written his name on every page of the score, the themes and their treatment betraying his individuality in the strongest manner. If we may judge by Madame Schumann's share in the performance, she regards the Trio with admiration. She played with more physical power than on any previous occasion this season, and in great measure the very warm reception accorded to the work was due to her efforts. Her solos were Schumann's Humoresque, of which she gave only the first part, and the favourite Novellette in F (No. 1). The Swedish vocalist, Mdlle. Janson, sang some of the airs of her native country and Schubert's "Der Tod und das Mädchen" with charming expression, and at once secured the favour of the audience.

The last Saturday performance, on the 24th ult., included no feature of sensational character, though, by the overflowing attendance and the corresponding enthusiasm, the public showed right well how reluctant it was to bid farewell to the great artists who had afforded so much pleasure during the dreary winter months. Schumann's Quartet in A (Op. 41, No. 3) and Beethoven's Trio in E flat (Op. 70, No. 2) were the only concerted works. Madame Schumann sent her hearers into ecstasies with two of Mendelssohn's "Lieder ohne Worte," and gave a third by way of encore. Mr. Joachim was also encored after playing three of Brahms's Hungarian Dances, with Miss Fanny Davies at the pianoforte; and Miss Gambogi gave proofs of her rapid improvement as a vocalist in songs by Loti and Gounod.

On Monday, the 26th ult., the curtain fell on one of the most brilliant seasons of these world-wide entertainments. On this occasion the selection provided was really more

attractive than the occasion warranted, almost every item being in itself sufficient to draw a full house. Thousands would certainly have come to hear Madame Schumann play her late husband's "Carnaval." For the first time within our knowledge she gave the entire work, with the exception of the "Sphinxes," which the composer himself has noted are not to be played. Four times was the great artist recalled after her superb performance, but she very wisely declined to play any more. The performance of Bach's Concerto for two violins, in D minor, by Madame Néruda and Mr. Joachim, with pianoforte accompaniment by Miss Fanny Davies, aroused almost equal enthusiasm. Brahms's Sextet in B flat (Op. 18), three more of the same composer's Hungarian Dances, and songs by Miss Liza Lehmann completed the programme. The thirtieth season has not been specially remarkable for the introduction of new works or new artists of eminence, but it has proved in the most conclusive fashion that the Popular Concerts are as well grounded as ever in the regard and esteem of musicians.

THE BACH CHOIR.

On the 1st ult. this Choir gave a very attractive Concert in St. James's Hall—one in which variety reigned supreme, represented by a selection of works having the least possible in common. The opening composition afforded its audience a study of the antique, carrying them, for that purpose, back to the days before Handel arrived in England, and in which it seemed that English composers, with Henry Purcell at their head, would succeed in establishing a native school of music. Purcell's "Dido and Æneas" is historically too well known for a discussion here of the circumstances under which it was written. Everybody has read the story of its composition, in 1675 or 1680, for performance by the young ladies of a genteel boarding-school. Purcell was then a very young man, and probably worked with none the less ardour because his interpreters were to be engaging young persons of the opposite sex. But it is a pity that he did not associate himself with a better co-labourer than Nahum Tate, whose libretto, though on the ground of decency it would pass muster with Mrs. Hannah More herself, is poor stuff, ill adapted to inspire a composer with noble musical thoughts. Perhaps we ought to blame Tate rather than Purcell when the opera becomes dull, as sometimes it does, but the musician deserves sole praise when, words notwithstanding, his strains rise to the level of their composer's undoubted greatness, as in *Dido's* death song and the concluding chorus. The opera, of course, can never possess more than an antiquarian interest, but even for that alone it deserves an occasional hearing. We should consider, moreover, that it brings before us the finest musical genius whom England ever produced—one whom it would be a lasting shame to forget. "Dido and Æneas" was performed with great care and success under the direction of Professor Stanford, with Misses Anna Williams, Thudichum, F. Clark, and Anna Russell; Messrs. Thorndike, Bernard Lane, and Kilby as representatives of the characters. The audience, we are glad to say, gave the work a very attentive hearing, and seemed thoroughly to appreciate the opportunity of making closer acquaintance with it.

Professor Stanford's "Elegiac Ode," composed for the Norwich Festival of 1884, stood next in interest to Purcell's opera, and again impressed amateurs by the beauty and fitness of the music set to Walt Whitman's splendid invocation of Death the strong deliverer, the good angel that brings peace and rest to weary mortals. A solo and chorus, written by Beethoven for the opening of the Josephstadt Theatre in Vienna (1822), and recently published for the first time, was also given. While pretty enough, the piece has no claim to rank beside the fine Overture in C, composed for the same occasion. The programme was completed by Brahms's Violin Concerto, introduced for performance by Miss Marie Soldat, a clever young artist, who has been a pupil of Herr Joachim. Miss Soldat played the work in brilliant fashion. Her method and style are those of her master, who must have found it an easy task to direct the studies of a young lady so highly gifted with musical feeling and intelligence.

CRYSTAL PALACE.

THE programme of February 25 offered as its chief attractions Schumann's Symphony in C, Beethoven's Concerto in G (No. 4), Sterndale Bennett's "Parisina" Overture, and Saint-Saëns's Symphonic Poem "Le rouet d'Omphale." The performance of the Symphony was admirable and gave rise to a criticism in one of our contemporaries recalling the method and manner of a bygone generation. Bludyer is evidently still alive. "The emotion of the Symphony," we are told, "is that of a screeching passion without lucid intervals." We presume this to be a delicate reference to the tragic end of Schumann's life. In speaking of Miss Fanny Davies's share in the Concerto, the same writer drops the 'Ercles vein for that of the sucking dove: "Her touch was delicately tender in the magic and warbling entrance of the piano after the first long orchestral *tutti*. Further on her liquid notes allied themselves marvellously well with the rich, low, guttural quaver of sound which seems to thrill through the second part of the sensuously beautiful movement." "Guttural quaver" is good; indeed, such an effort as the foregoing well nigh paralyses the descriptive powers of anyone who endeavours to notice the same Concert. Miss Davies's solos were two pieces of widely diverse character—a Rhapsodie in G minor, by Brahms, resolute and virile in tone, and a Staccato Etude, by Rubinstein, a very fidgety piece to play, but demanding no outlay of intelligence on the part of the executant. Madame Patey, who was the vocalist, gave the famous aria from "Serse," "Ombre mai fu," and the recitative and air "The Lord is risen," from "The Light of the World."

In the unavoidable absence of Herr Hausmann from the Concert of the 3rd ult., Bach's Concerto for two violins and strings was substituted for Brahms's new double Concerto, Miss Geraldine Morgan, an American pupil of Dr. Joachim's, being associated with her master in the interpretation of this ever welcome work. This young lady has a good broad tone, and her intelligence augurs well for one who is still *in statu pupillari*. Of Dr. Joachim's share in the work, or rather in the Concert, for he played three times in all, it is enough to say that he was at his very best. For dramatic intensity, depth of feeling, fervour, and incisiveness, his rendering of Brahms's Concerto will long remain in the minds of those who heard it. The programme opened with Mendelssohn's "Lovely Melusina" Overture—an epithet easily transferable to the composition—included a splendid performance of Beethoven's No. 2 Symphony, and wound up with "Les Préludes," one of the most interesting of all Liszt's Symphonic poems. Altogether this was a red letter day for the Sydenham audience. Miss Liza Lehmann sang the arietta from "Der Freischütz," "Kommt ein schlanken Bursch," and an air from Saint-Saëns's 19th Psalm. If Miss Lehmann would but supplement her refinement and finish by a little warmth and fervour, she would turn appreciative interest into delight.

We cannot help expressing our surprise at the extraordinarily miscellaneous character of the programme on the 10th ult. The Concert opened with Brinley Richards' "God bless the Prince of Wales," the solo being sung by Mdlle. Louise Dotti. After this tribute to patriotism and native talent, the Crystal Palace orchestra performed the Overture to "Euryanthe." Next followed the London Vocal Union, who contributed T. Cooke's glee "Strike the lyre." Of this body, as represented on this occasion, we are obliged to say that the spirit and emphasis of their singing was greatly in advance of the quality of their voices. Then succeeded Mdlle. Dotti, who gave a very creditable rendering of Mozart's "Dove sono." Of Mr. Corder's Ballad "The Minstrel's Curse," for declamation with orchestral accompaniment, the next item in the programme, we cannot speak in very enthusiastic terms. The most attractive theme in this "Melodrama" is that which he borrows, with due acknowledgment, from Wagner. Mr. Corder was fortunate in having the text declaimed by so excellent a reader as Mr. Charles Fry, who was at once intelligent and singularly distinct. After another part-song from the London Vocal Union, and a very commendable rendering of "Angels ever bright and fair," by Mdlle. Dotti, the Concert wound up with Mendelssohn's "Œdipus" music. Here again Mr. Fry did excellent work as a reader,

besides substituting in the intermediate text an abridged version of Francklin's translation, in place of Bartholomew's second-hand representation of "Sophocles." The orchestra was all that could be desired, but the chorus showed a tendency to flatten throughout, while the tenors were quite overpowered by their deeper-voiced brethren.

Goldmark's "Ländliche Hochzeit," though deficient in those forms which one associates with works on a symphonic scale, is well worth an occasional performance. That given by Mr. Manns at the Concert on the 17th ult. was thoroughly enjoyable, the cheerfulness and sentiment—bordering occasionally on sentimentality—which pervade the work being alike admirably rendered. Mendelssohn's G minor Pianoforte Concerto is of all the important compositions of that master the one most in danger of becoming hackneyed, and might safely be allowed a rest at the Crystal Palace. With Miss Kleberg's rendering, however, little or no fault could be found, whether on the score of feeling, incisiveness, or brilliant execution. The Concert was also noticeable for fine performances of Schumann's "Manfred" Overture and Dr. Mackenzie's orchestral Ballade "La Belle Dame sans Merci," a work of high aim and sustained interest, which grows upon the hearer with every successive performance and only serves to stimulate the pleasurable expectations of his promised Symphony. Mrs. Hutchinson, the vocalist on this occasion, rendered good service by introducing some charming songs by the Viennese composer Fischhof. She was also heard to advantage in the recitative and aria from Gounod's "Reine de Saba," "Plus grand dans son obscurité," showing a familiarity with the purest accent of both languages as rare as it is enviable.

The programme of the eighteenth Concert of the series opened with a fine rendering of Mr. T. Wingham's Concert Overture, No. 4, in F (MS.). In this work, as the author of the analytical notice inserted in the programme has rightly remarked, there is a welcome freedom from "the terrible, the horrible, and the demoniacal elements" so frequently to be found in modern scores. The composer has taken for his motto the well known quatrain which ends with the words "Youth on the prow, and Pleasure at the helm," and in this spirit has conceived and carried out a "tone-picture" full of charming episodes. The introduction and the conclusion, with its "dying fall," are both admirable, and the second subject is tender and graceful. The great blot on this work, in our opinion, is the restless and unromantic character of the first subject, in which the "note of distinction" is entirely wanting. The Symphony, on this occasion relegated to the end of the programme, was Beethoven's in B flat, No. 4, while the central position was occupied by Wagner's "Trauermarsch." Madame Norman-Néruda played Viotti's Concerto in A minor (No. 22), a very favourable specimen of *virtuoso* music, in her very best style, taking the high notes at the end of the Adagio with wonderful certainty. Later on she exhibited her command of *cantilena* in a Larghetto by Nardini and her agility in Paganini's "Perpetuo mobile." Miss Anna Russell, a late scholar of the Royal College of Music, sang with much refinement and sympathy the Cavatina "Although a cloud," from "Der Freischütz," and songs by Mendelssohn—"Greeting" and "A Maiden's thought."

OTTO HEGNER.

The boy Otto Hegner, who gave a Pianoforte Recital at the Princes' Hall on the 22nd ult., created a sensation by his extraordinary talent. It was acknowledged on all sides, notwithstanding the effect produced by young Josef Hofmann by his performances, that nothing equal to the real artistic ability possessed by Otto Hegner had been shown within memory by any one so young. He surpasses Hofmann in mechanical mastery of the keyboard, and is superior to him in individuality and independence. His phrasing is at once neat, accurate, and refined. He interprets the pieces he performs—Beethoven, Mozart, Bach, Mendelssohn, Raff, Liszt, Weber, and the like—like a musician of great experience. With older pianists facility is attained through a long course of study and practice. This boy possesses the quality by intuition. He brings out the various points in the several pieces with an intelligence

and perception of the inner meaning as great as though he had written them. The interest excited by the playing of young Hofmann was tempered by the ever present knowledge that it was the work of a mechanically gifted child. Otto Hegner commands the admiration of experts by abilities which are on an equality with their own painfully accumulated powers. He is only eleven years of age, a bright looking boy, who plays his music from memory as though he loved every sound produced. He is certainly possessed of the most wonderful ability. His musical gifts disclosed themselves to his astonished parents in their humble German home before he had reached his fifth year. His father and Franz Fricker directed his earliest studies, and after a year and a half entrusted the further development of his powers to Herr Hans Huber, of Bâle, Herr Alfred Glaus teaching him theory. The boy has played in Switzerland and in Germany before he came to England. His astonishing powers will certainly arouse as much admiration in this country as they have done abroad.

MR. CHARLES WADE'S CHAMBER CONCERTS.

THE second Concert of the series took place at Princes' Hall on February 28, a feature of the programme being the special prominence given to works in which the clarinet has a share. An effective Trio for clarinet, violoncello, and pianoforte, by Walckiers (Op. 96), was performed by Señor Manuel Gomez, M. Gillet, and Signor Carlo Ducci, and the same executants were heard in Beethoven's Clarinet Trio in B flat (Op. 11), a work occasionally given at the Popular Concerts. More attractive, perhaps, than either of these, as a means of display for the wind instrument, was Weber's Duo Concertante for clarinet and pianoforte (Op. 48), in which Señor Gomez exhibited a beauty of tone and technical mastery worthy of the highest admiration. A couple of violoncello solos, well played by M. Gillet, completed the instrumental selection. Miss Bertha Moore and Mr. Charles Wade were the vocalists, the latter singing, among other things, two cleverly-written songs by the Rev. A. Wellesley Batson. Mr. Sidney Hann accompanied.

A much more familiar scheme was presented at the third Concert, on the 6th ult. On this occasion the four talented young English ladies comprising the Shinner String Quartet appeared at each end of the programme, making their artistic qualities agreeably manifest in Mendelssohn's E minor Quartet (Op. 44, No. 2) and Haydn's Quartet in D major (Op. 64, No. 5). Besides leading these works with noteworthy intelligence, Miss Emily Shinner played Joachim's Romance in B flat, doing credit alike to her master's composition and the traditions acquired under his invaluable guidance. Loud applause rewarded her excellent performance. The first appearance this season of Herr Schönberger formed an interesting feature of the Concert under notice. Herr Schönberger played Mendelssohn's Prelude and Fugue in E minor with a crisp, even touch, a clearness of phrasing, and a cool decision of manner precisely in harmony with the nature of his theme, thereby affording his hearers unqualified pleasure. Later on in an Impromptu of Schubert's he used the *tempo rubato* to excess and indulging in startling contrasts of *piano* and *forte*; while immediately afterwards, in the same composer's Variations in B major, Herr Schönberger gratified connoisseurs by a performance as remarkable for intellectual thought as for purity and charm of execution. In the vocal department at this Concert, Mr. Wade was assisted by Miss Mary Morgan and Mr. William Shakespeare. The accompanist was Mr. C. Hopkins Ould.

There was a better attendance at both the above Concerts than at the fourth, which took place on the 20th ult. The Cologne Conservatoire String Quartet re-appeared and opened the programme with Beethoven's "Rasoumowski" Quartet in E minor (No. 2). It was not, on the whole, a satisfactory performance, lacking as it did refinement and polish, notably on the part of the leading violinist, who was inclined to sacrifice correct intonation to impetuous vigour and purity of phrasing to rhythmical swing. The best played movement of the four was the *Scherzo*. Herr Schönberger was again the pianist and proved to be in his best form, giving a thoroughly artistic rendering of the

characteristic "Chant sans Paroles," by Tschaikowsky, and a less familiar set of Variations by the same composer. He was warmly recalled, and as an encore played a Mazurka of Chopin's. Later on Herr Schönberger joined the Cologne players in Schumann's Pianoforte Quintet; Herr Holländer and his companions being meanwhile heard in the Andante with Variations from Schubert's Quartet in D minor. Among the vocal items of the evening Miss Marguerite Hall's expressive delivery of Schubert's "Gretchen am Spinnrade" merits special mention. Mr. Wade sang a couple of *Lieder* by Dvorák. Mr. Sidney Hann acquitted himself with distinction at the piano.

MUSICAL ASSOCIATION.

MR. EBENEZER PROUT, B.A., read a paper on the 5th ult. on "Some suggested modifications of Day's Theory of Harmony." He said that in the course of his experience as a teacher he had several times met with difficulties in connection with this system, and had given considerable thought to the way in which these difficulties could best be overcome. Until about seven or eight years ago he was unacquainted with the books of both Day and Macfarren, but upon reading through the latter with one of his pupils, the completeness, reasonableness, and consistency of the system so revealed itself to him that he had arrived at the conclusion that here, and here alone, was a theory sufficiently complete to explain the progressions alike of the old and of the modern composers. But he did not ignore the objections that might be made to Day's system, as he left it. After recapitulating the salient points of the theory and pointing out certain inconsistencies, the lecturer said that no system of harmony could work in actual practice in which absolute purity of intonation was insisted upon. He contended that having to deal with the tempered scale, in which no interval except the octave was strictly in tune, the ear adjusted the faulty intonation—i.e., accepted the false as the practical equivalent of the true notes. As all our music is founded upon the tempered scale he would take that scale as the basis of harmonic investigations. Mr. Prout then enumerated the notes generated by the three roots—the tonic, dominant, and supertonic—showing how in this way the twelve semitones of the key were accounted for, and said that no other roots than these three can be taken in any one key without giving more than the twelve notes. From these roots we obtained all the chords, whether diatonic or chromatic, of the key. The tonic minor chord, Mr. Prout considered, was an artificial product obtained by arbitrarily lowering the third, for the minor third could not be found in the harmonic series of any root; but all the other chords could be explained as portions of the fundamental harmonics. Day rather dogmatically forbade the use of the chord upon the mediant, as well as the tonic chord after that upon the supertonic; but there were many instances of the employment of these progressions in the works of the great masters and he declined to be bound by any such rule. Again, no chord of the eleventh was allowed on any other root than the dominant; but there was certainly no reason why the eleventh should not be used upon the tonic and supertonic roots. Second inversions, also, might be found upon other bases than the tonic, supertonic, and dominant, although he admitted the instances were rare. In conclusion, Mr. Prout said that he had pointed out the modifications which experience had taught him were advisable to adopt, and, whatever objections might be urged against Day's method, he could only say that in practice it worked admirably.

Dr. Bridge, the chairman, said that the Day theory had been of the utmost value to him, giving him a clearer insight into the compositions of the masters, and especially aiding him as a teacher. He agreed in the main with Mr. Prout's paper.

Mr. C. E. Stephens attacked the theory generally, urging that it was essential that any system to be acceptable should not involve the use of any notes which were of faulty intonation; on this point the theory of Day was most inconsistent. Moreover, the subdominant harmony was utterly ignored, although in his opinion it was fully as important and as essential to the tonality as that derived from the tonic or dominant.

THE CLAVI-HARP RECITAL.

A LARGE number of musicians and amateurs were invited by Mr. W. H. Cummings to Princes' Hall, on the afternoon of the 13th ult., to a Recital given for the purpose of displaying the qualities of the clavi-harp. In our last issue we gave a full description of this newly-perfected invention, and there now only remains to say a few additional words concerning its effect when heard in combination with other instruments and as an accompaniment to the voice. That effect, as judged by the performances of Mdle. Eugénie Dratz, who has made the clavi-harp a special study, bears an undeniably close resemblance to the results produced by an accomplished harpist, *plus* a great deal in the matter of *mécanisme* that is impossible to the latter on his own instrument. Whether an ordinary clavi-harpist, not possessing the remarkably delicate touch and exceptional capacity for the even execution of *arpeggios* shown by Mdle. Dratz, would be able to ensure an equally close resemblance is a question we cannot pretend to decide. We are led to ask it, however, for the reason that Mdle. Dratz herself cannot satisfactorily supply certain characteristics (more especially the true effect of the "harmonics") which belong exclusively to the harp. At the same time, the balance of advantages may fairly be said to be equal, while for all orchestral purposes we do not hesitate to assert that the clavi-harp would be an adequate substitute for the instrument it imitates. When played upon behind a screen at the above-mentioned Recital, the most careful listener failed to detect a difference between the sounds produced and those of an ordinary harp. The general effect when M. Dietz's invention was brought into view was to all intents and purposes the same. In the *Largo* in G, by Handel, in Benedict's *Romance* in D (Op. 105), and in Gounod's *Meditation* on a Bach Prelude—all arranged for violin, harmonium, and harp, and rendered by Mdle. Dratz, Mr. Bernhard Carrodus, and Mr. T. Mountain—there would have been no difficulty whatever in imagining that Mr. John Thomas was executing his share in the performance instead of listening with the utmost interest among the occupants of the stalls. In the accompaniments to the vocal pieces the illusion, if it may be so termed, was just as complete. Several solo and concerted *morceaux* were sung by Miss Esmée Woodford, Madame Clara Suter, Miss Alice Suter, and Mr. W. H. Cummings, with a measure of effect that certainly owed much to the artistic interpretation of the *obbligati* by Mdle. Dratz.

THE GUILDHALL SCHOOL OF MUSIC.

THE fortnightly Concerts given by the students of this Institution in the large hall of the City of London School do not, as a rule, call for public notice, but there are exceptions, and one such occurred on the 14th ult., when a new Cantata for female voices, entitled "The Minstrel Prince," by J. L. Roedel, was performed for the first time. The libretto, by Mrs. Alexander Roberts, is based on an agreeable little story, and the music is delightfully fresh and piquant, the book offering plenty of opportunities for varied effects. Besides the pianoforte, there are accompaniments for harmonium, guitar, castanets, triangle, and bell. The ladies' choir, under the direction of Mr. Weist Hill, rendered full justice to the choruses, and among the soloists Miss Nellie Levey and Miss Laura Brown deserve honourable mention.

A novel but exceedingly useful feature in the work of the Guildhall School has been recently introduced. This consists of a series of weekly Recitals and Lectures by some of the most eminent professors, among them being Herr Ernst Pauer, Mr. Carrodus, Mr. H. Gadsby, Mr. W. G. Cusins, Mr. E. Silas, and Mr. G. Libotton. As example is better than precept, the students should derive much benefit from these performances.

AMATEUR ORCHESTRAL SOCIETIES.

Two of the most important of these Associations gave Concerts just too late for notice in our last number. The programme of the "Strolling Players," on February 25, was rendered interesting by the performance of a Symphony in

It shall come to pass

April 1, 1888.

ANTHEM FOR WHITSUNTIDE.

The Words selected by the Rev. W. RUSSELL, M.A., Mus. B., Succentor of St Paul's Cathedral.

Acts ii. 17, 18, 21; Psalm lxxii. 6;
Habakkuk ii. 14.

Composed by BERTHOLD TOURS.

London: NOVELLO, EWER AND CO., 1, Bemers Street (W.), and 83 & 81, Queen Street (E.C.); also in New York.

ORGAN.
♩ - 60.

Lento, maestoso.

f marcato.

Ped.

CHOIRS. SOPRANO. *marcato.*

It shall come . . . to pass in the last days, saith God,

ALTO. *marcato.*

It shall come . . . to pass in the last days, saith God,

TENOR. *marcato.*

It shall come . . . to pass in the last days, saith God, . . .

BASS. *marcato.*

It shall come . . . to pass in the last days, saith God,

p

I will pour out my Spi - rit up-on all flesh: . . .

and your sons and your daughters shall

and your young men shall see vi - sions,

pro - phe-sy,

and your old men shall dream

And on my ser - vants and on my

And on my ser - vants and on my

And on my ser - vants and on my

dreams : . . And on my ser - vants and on my

hand - maid-ens will I pour out in those days of my Spi - rit.

hand - maid-ens will I pour out in those days of my Spi - rit.

hand - maid-ens will I pour out in those days of my Spi - rit.

hand - maid-ens will I pour out in those days of my Spi - rit.

pp *cres.* *mf* *p* *dim.* *pp* *dim.* *pp* *dim.* *pp* *dim.* *f*

marcato.
And it shall come to pass, that who-so - ev - er shall call up -

marcato.
And it shall come to pass, that who-so - ev - er shall call up -

marcato.
And it shall come to pass, that who-so - ev - er shall call up -

marcato.
And it shall come to pass, that who-so - ev - er shall call up -

on the Name of the Lord shall be sav - ed,

on the Name of the Lord shall be sav - ed,

on the Name of the Lord shall be sav - ed,

on the Name of the Lord shall be sav - ed,

shall be sav - ed, he sav - ed.

shall be sav - ed, he sav - ed.

shall be sav - ed, he sav - ed.

he sav - ed.

dim. *pp* *decres.* *pp*

SOPRANO OR TENOR SOLO.
dolce.

Andante tranquillo. $\text{♩} = 58.$

p *Alm.* *p dolce.* *Ped.*

He shall come

down like the rain, . . . He shall come down like the rain . . .

cres cen do.

in - to a fleece of wool, . . a fleece of

cres cen do.

mf dim. *p*

wool, . . . a fleece of wool, even as . . the

mf dim. *p*

cres cen do. mf dim.

drops that wa - ter the earth, that wa - ter the earth, even as . . the

cres cen do. mf dim.

p drops that wa - - - - - ter the earth. *poco rit.*

CHORUS.
SOPRANO.
Moderato, maestoso.

ALTO.

TENOR.

BASS.

The earth shall be full,

The earth shall be full,

Moderato, maestoso. 108.

f *Man.* *Pol.*

cres. *ff*

The earth shall be full of the know-ledge of the Lord, the

cres. *ff*

The earth shall be full of the know-ledge of the Lord, the

cres. *ff*

. the earth shall be full of the know-ledge of the Lord, the

cres. *ff*

the earth shall be full of the know-ledge of the Lord, the

Allegro con spirito.

earth shall be full of the know-ledge of the Lord, the earth shall be full of the
earth shall be full of the know-ledge of the Lord, the earth shall be full of the
earth shall be full of the know-ledge of the Lord, the earth shall be full of the
earth shall be full of the know-ledge of the Lord, the earth shall be full of the

Allegro con spirito. 129.

know-ledge of the Lord, the
know-ledge of the Lord, the
know-ledge of the Lord, the earth shall be full of the know-ledge of the Lord, the
know-ledge of the Lord, the earth shall be full of the know-ledge of the Lord,

cres - *cen* - *do.*
earth shall be full of the knowledge of the Lord, the earth shall be full of the
earth shall be full of the knowledge of the Lord, the earth shall be full of the
earth shall be full of the knowledge of the Lord, the earth shall be full of the
the earth shall be full of the

cres - *cen* - *do.*

know-ledge of the Lord, as the wa - ters, the wa - ters cov - er the

know-ledge of the Lord, as the wa - ters, the wa - ters cov - er the

know-ledge of the Lord, as the wa - ters, the wa - ters cov - er the

know-ledge of the Lord, as the wa - ters, the wa - ters cov - er the

Poco più animato. *ff sempre.*

sea. The earth shall be full, . . . the earth shall be

sea. *ff sempre.* The earth shall be full, . . . the earth shall be

sea. *ff sempre.* The earth shall be full, . . . the earth shall be

sea. *ff sempre.* The earth shall be full, . . . the earth shall be

sea. *Poco più animato.* The earth shall be full, . . . the earth shall be

rall. *a tempo.* *Adagio.*

full of the know-ledge of the Lord. A - men.

rall. *a tempo.* full of the know-ledge of the Lord. A - men.

rall. *a tempo.* full of the know-ledge of the Lord. A - men.

rall. *a tempo.* full of the know-ledge of the Lord. A - men.

rall. *a tempo.* full of the know-ledge of the Lord. A - men.

ORIGINAL COMPOSITIONS

FOR THE

ORGAN.

No.		s. d.	No.		s. d.
1.	Two Introductory Voluntaries ...	George J. Bennett 1 0	50.	Postlude in D... ..	W. G. Wood 1 0
2.	Three Andantes	Hamilton Clarke 2 0	51.	Allegro in C	W. G. Wood 1 0
3.	Postlude (Christmas)	Dr. Garrett 1 6	52.	Melody in B flat	Arthur Carnall 1 0
4.	Andante con moto	Dr. Garrett 1 0	53.	Three Andantes	Hamilton Clarke 1 6
5.	Interlude for Advent	Oliver King 1 0	54.	Postlude, in B flat	John E. West 1 0
6.	(Prelude for Lent, Op. 10, No. 2 ...) Fantasia on a Theme by Her- mann Goetz, Op. 20	Oliver King 1 0	55.	Allegro, in form of a Minuet	W. G. Wood 1 6
7.	Three Pieces: (a) Baptism, (b) Wedding, (c) Burial	A. C. Mackenzie (each) 1 0	56.	Allegro ma non troppo (Communion) Offertorium	H. M. Higgs 1 6
8.	Voluntary for Christmastide ...	Sir Fredk. Ouseley 1 0	57.	Prelude and Fugue	H. M. Higgs 1 6
9.	Voluntary	Sir Fredk. Ouseley 1 0	58.	Mélopie, Prière, Pastorale... ..	H. M. Higgs 1 6
10.	Short Voluntary for a Time of Sorrow ...	Ridley Prentice 0 6	59.	Offertoire in D minor	H. M. Higgs 1 0
11.	Short Voluntary for Lent	B. Luard Selby 1 0	60.	Andantino in D	J. Barnby 0 6
12.	Postlude in C Minor	Dr. Steggall 1 0	61.	Communion and Larghetto	Edouard Batiste 1 0
13.	Concluding Voluntary or Fantasia (Lent)	C. E. Stephens 1 0	62.	Prelude and Postlude	Edouard Batiste 1 6
14.	Three Canons	W. G. Wood 2 0	63.	Andante in A flat and Pastorale in F	Hamilton Clarke 1 0
15.	Allegretto	C. H. Lloyd 1 0	64.	Grand Offertorio in A	Hamilton Clarke 1 0
16.	Allegretto in D	B. Luard Selby 1 0	65.	Minuet in the Ancient Style, B flat	Hamilton Clarke 1 0
17.	(Three Pieces: No. 1, Allegretto) moderato; No. 2, Andante con moto; No. 3, Processional March)	H. M. Higgs 2 6	66.	Larghetto in C	C. J. Frost 1 0
18.	Andante in G	Herbert W. Wareing, Mus. Doc. 1 0	67.	Fantasia in B flat	C. J. Frost 1 0
19.	Andante in A and Minuet in A ...	C. Harford Lloyd 1 6	68.	Sonatina in C... ..	C. J. Frost 1 6
20.	Allegro ma non troppo	Oscar Wagner 1 0	69.	Andante Moderato in A	Dr. Garrett 1 6
21.	Processional Wedding March ...	Henry R. Bird 1 0	70.	Prelude in C minor	F. E. Gladstone 1 0
22.	Réverie	B. Luard Selby 1 0	71.	Allegro Marziale	F. E. Gladstone 1 0
23.	Three Pieces in F, D, and G ...	B. Luard Selby 1 6	72.	Prelude and Fugue in A minor ...	Ch. Gradenier 1 0
24.	Marche Sérieuse	B. Luard Selby 1 0	73.	Andante in F	J. W. Gritton 0 6
25.	Six Miniatures	Oscar Wagner 2 6	74.	Marche Triomphale in E flat and Postlude in F... ..	Alex. Guilmant 1 6
26.	Three Preludes	John E. West 1 0	75.	Fantaisie sur Deux Mélodies Anglaises...	Alex. Guilmant 1 6
27.	(Communion in D flat) Preludium e Fughetta	B. Luard Selby 1 0	76.	Festal March in E flat	Dr. C. S. Heap 1 6
28.	Introduction and Fugue	Dr. Gladstone 1 0	77.	Fantasia on Mendelssohn's Volkslied ...	Geo. Hepworth 1 6
29.	Allegretto	Dr. Gladstone 1 0	78.	Prelude in G	W. Macfarren 0 6
30.	Andante and Fugue	B. Luard Selby 1 6	79.	Religious March in E flat	G. A. Macfarren 1 0
31.	Pastorale and Melody in A flat ...	B. Luard Selby 1 6	80.	Andante in G and Secular March ...	G. A. Macfarren 1 0
32.	Orchestral March	B. Luard Selby 1 0	81.	Variations on the Psalm-tune "Windsor"	G. A. Macfarren 1 0
33.	Sonata	Oscar Wagner 1 6	82.	Andante in D... ..	H. S. Oakeley 1 0
34.	Sketch in C minor	John E. West 1 0	83.	Preludium et Fuga	Sir F. Ouseley 1 0
35.	Fugue in E minor	John E. West 1 0	84.	Prelude in C sharp minor	W. Parratt 0 6
36.	Minuet and Trio	B. Luard Selby 1 0	85.	Postlude in C minor	E. Prout 1 0
37.	Andante in B flat, and Short Postlude	B. Luard Selby 1 0	86.	Andante in E flat and Postlude in C	F. J. Read 1 0
38.	Sarabande	B. Luard Selby 1 0	87.	Andante Serioso in D minor	C. Reinecke 0 6
39.	Postlude in D... ..	B. Luard Selby 1 0	88.	Allegro vivace in D	C. T. Speer 1 0
40.	Andante Grazioso	Dr. C. S. Heap 1 0	89.	Prelude and Fugue in E minor ...	C. V. Stanford 1 6
41.	Fantasia in C... ..	Berthold Tours 1 6	90.	Postlude in C... ..	H. J. Stark 1 0
42.	Allegretto Grazioso... ..	Berthold Tours 1 0	91.	Allegretto Pastorale in A and Fugue in D minor	C. Steggall 1 6
43.	Menuetto	Berthold Tours 1 0	92.	Offertoire in F	C. E. Stephens 1 0
44.	Postlude	Berthold Tours 1 0	93.	Concert-Fantasia in D minor	Sir R. P. Stewart 1 6
45.	Fantasia in C minor	W. S. Hoyte 1 6	94.	Fugato in C	Ph. Tietz 1 0
46.	Four Short Voluntaries	Kate Westrop 1 6	95.	Pastorale in E flat and Concluding Voluntary, Fugato in G minor ... }	Ph. Tietz 1 0
47.	Concert Fantasia and Fugue ...	W. G. Wood 2 0	96.	March in F	J. H. Wallis 1 0
48.	Sonata in D minor	Charles H. Lloyd 2 6	97.	Voluntary (Grave and Andante) ...	S. S. Wesley 1 0
49.	Andante in E, Minuet and Trio, No. 2, in A minor	B. Luard Selby 1 6	98.	Concert-Fantasia, D minor	Johann Wörping 1 6
			99.	Theme in A	F. W. Hird 1 0
			100.	Maestoso alla marcia	F. W. Hird 1 0
			101.	Postludium in F	Algernon Ashton 1 6

(To be continued.)

Nos. 41 to 45, and 60 to 100, from "The Organist's Quarterly Journal."

LONDON AND NEW YORK: NOVELLO, EWER AND CO.

F, by Gouvy, whose works are very little known in this country, though they are esteemed in France, the land of the composer's birth. By thus performing works by neglected composers of merit, amateur orchestral societies can render service to music and avoid unfavourable comparisons with professional orchestras. If we remember rightly, Gouvy's Symphony was introduced at one of M. Lamoureux's Concerts in 1881. It is a bright, genial work, not very original, nor very profound, but extremely pleasing. The rendering by the "Strollers" was exceedingly creditable. The rest of the programme does not call for remark. In the absence of the regular Conductor, Mr. Norfolk Megone, the Concert was ably directed by Mr. Pollitzer.

A very interesting programme was offered by the Westminster Orchestral Society at its ninth Concert, on February 29. It included the first movement of a new Symphony in C, by Mr. Charles S. Macpherson, of which we can speak in encouraging terms. It is marked by a high degree of musicianship, and is laid out on a somewhat elaborate scale, the writing being here and there a little too involved for perfect comprehension at a first hearing. We would recommend Mr. Macpherson in future efforts to aim at lucidity of utterance; nothing is gained by vagueness of outline or incoherence. Dr. J. F. Bridge's clever Overture "La Morte d'Arthur," first performed recently at the London Symphony Concerts, and a Pianoforte Concerto in D minor, very Mendelssohnian in character, by Mr. J. F. Barnett, were included in the programme. All these works were conducted by their respective composers, and the last-named had Miss Emma Barnett for its executant. The playing of the orchestra showed a considerable advance over previous efforts, and we are glad to note that the Society is in a flourishing condition.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

THIS Society gave an excellent performance of Schumann's beautiful though neglected work "Paradise and the Peri," at the Shoreditch Town Hall, on Monday, the 19th ult. It is a striking, and at the same time distressing, illustration of the tendency of musical societies to run in well-defined grooves that not a single performance of this finest of Schumann's choral works has been given in London since its last revival by the enterprising Hackney Association in 1883. We cordially agree with the criticism of Sir George Grove that the "Paradise and the Peri" is one of the most enchanting musical poems in existence. Perhaps the solo parts are more effective than the choral, but there is not a dull number in the work. The audience on the present occasion was somewhat smaller than usual, owing, it may be hoped, to the terribly inclement weather, rather than to any want of interest in the performance. Of the soloists it may be said that Mrs. Hutchinson, Miss Hope Glenn, and Mr. Bridson rendered justice to their established reputations, while Miss Gertrude Aylward sang the mezzo-soprano music agreeably, and Mr. James Gawthrop displayed a pleasant and well trained voice in the tenor part. Mr. Prout's admirable choir and the orchestra fulfilled their duties in a manner calculated to give general satisfaction.

WALTER BACHE.

It is with feelings of sincere sorrow that we enter upon the task of recording the death of Walter Bache, which occurred on the 26th ult., at his house, 17, Eastbourne Terrace, Hyde Park. He was in good health until within a few days of his decease, when he caught a chill, but this was thought to be of so little importance that few of his relatives and intimate friends knew that he was indisposed at all. His illness suddenly took an alarming character, and terminated fatally. His death will be counted as a great loss to the musical profession, inasmuch as a valuable teacher is thereby taken away, while those who knew him intimately will miss a trustworthy friend. Walter Bache, the son of the Rev. Samuel Bache, was born on June 19, 1842, in Birmingham, where his father was pastor to a Unitarian congregation. Although in his earliest years he gave indication of musical tendencies, the genius of his elder brother, Francis Edward, absorbed the greater part of the attention of his

parents and friends. Edward—as he was called—played in public as a child at the Birmingham Festival of 1846, when Mendelssohn's "Elijah" was produced under the baton of the composer. Later his songs and other compositions gave promise of musical excellence, which was never fully attained. Edward died in 1858, in his twenty-fifth year. After his brother's death, Walter went to Leipzig, and for three years studied under Hauptmann, Richter, Plaidy, and Moscheles; his fellow-pupils being J. F. Barnett, Franklin Taylor, Carl Rosa, and Arthur Sullivan among others. When he quitted Leipzig, he travelled in Italy, visiting Milan, Florence, and Rome. In the last-named place he met Liszt and became his pupil and friend, and subsequently the greatest champion in England of his works. In the production of these compositions in England Walter Bache spent a fortune. This he considered only an inadequate return for the advantages he had derived from Liszt's tuition. He was wont to say that if Liszt, who never took fees from his pupils, had charged him only at the rate demanded by a village teacher for instruction, he should still be deeply in his debt. His consistent advocacy of Liszt's music was not only the discharge of an admitted obligation, but it arose without doubt from a conscientious conviction of the importance of the compositions. Even those who did not agree with him in his estimate of the works whose claims he advanced could not fail to admire his earnestness and steady persistence. Those who knew him intimately respected his straightforward character, and his undeviating pursuit of the line he followed. As the fervent upholder of the music of Liszt, he was known to the whole musical world. The loyalty of his convictions was further exemplified in his private life. His lovable character endeared and bound him to his many friends, who now with the public have to mourn a loss which cannot be replaced.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

SOME further progress has been made this month in shaping the local musical event of the year, and the report presented to the General Committee of the Birmingham Musical Festival on the 15th ult. is sufficiently detailed to afford a fairly accurate idea of the merits and shortcomings of the programme. The Festival will be held, as usual, on four successive days of the closing week of August, opening on the Tuesday morning with the customary performance of "Elijah." On the same evening the first part of the Concert will be devoted to the "Stabat Mater" of Dvorák, whilst the second part will be of a miscellaneous character, comprising Haydn's Symphony in D (No. 6 of the Salomon set), together with Liszt's third Rhapsodie and Weber's Overture to "Oberon." On Wednesday morning Dr. Hubert Parry's new sacred Cantata "Judith and Holofernes" will be produced, and "The Golden Legend" of Sir Arthur Sullivan will complete the morning programme. On the same evening a new short choral work, by Mr. Goring Thomas, will be followed by Mozart's "Jupiter" Symphony, Schumann's Overture to "Manfred," and a selection from Wagner's "Meistersinger." On Thursday morning "The Messiah" will occupy its time-honoured place, and in the evening Dr. Bridge's new legendary Cantata "Callirhoe" will be followed by Beethoven's Fifth Symphony and Spohr's Overture to "Jessonda." On Friday morning, Bach's Magnificat will divide attention with Berlioz's "Messe des Morts," and in the evening Handel's "Saul" will be given here for the first time in a complete form. Among the artists will be Madame Albani, Miss Anna Williams, Madame Patey, Madame Trebelli, Mr. Edward Lloyd, Mr. Santley, and Signor Foli. The Festival managers report themselves well satisfied with the new works, so far as they have gone, that of Dr. Parry being very dramatic in treatment, and they speak highly of the quality of the chorus. The proportion of absolute novelty in the programme, it will be observed, is less than usual, but this is certainly not the fault of the Committee, who have spared no effort or expense to secure new works by composers of distinction. They are of opinion, however, that some old works of classic excellence, which have not yet been heard here, will

prove very acceptable, and they expect great things in particular from the Berlioz "Requiem"—with its sensational effects and four auxiliary bands in different parts of the hall.

At Mr. Stockley's third Orchestral Concert the chief features of interest were the re-appearance here, after a lengthened interval, of Miss Fanny Davies, the Birmingham pianist *par excellence*, and the production of a new Orchestral Suite by a young local musician, Mr. Elgar, of Worcester. Miss Davies's selection comprised Mendelssohn's D minor Concerto, Schumann's Novelette in F (No. 1, Op. 21), and Rubinstein's Staccato Study in C (Op. 23). In each and all of these pieces Miss Davies exhibited the high technical attainments which have won for her a place in the front rank of English pianists, together with rare taste, refinement, versatility, and emotional power. Her playing of the Concerto was under every aspect a masterly effort, and in the Rubinstein Study she fairly electrified the audience by her finished execution of the most exacting *bravura* passages. Mr. Elgar's Suite, in D minor, consists of four movements—a Mazurka, an Intermezzo, a Gavotte, and a March—all distinguished by fancy as well as tunefulness, though in some parts over laboured and wanting in cohesion and artistic development. In Beethoven's second Symphony, the "Tannhäuser" Overture, and Mendelssohn's "Midsummer Night's Dream" music the band fully maintained its reputation. The fresh and expressive singing of Mdlle. Antoinette Trebelli was much appreciated in Haydn's "With verdure clad," Bellini's "Qui la voce," and Sullivan's "Orpheus with his lute"; whilst Mr. Henry Pope won considerable applause in Handel's "Honour and arms" and Gounod's fine song "She alone charmeth my sadness."

The Madrigal Concert given at the Midland Institute on the 12th ult. was somewhat inopportunistically timed, as it had to contend not only with the accidental disadvantages of an exceptionally raw and wintry evening, but with the pre-arranged counter attractions of Messrs. Harrison's last Concert, from which some bold and jubilant orchestral strains occasionally mingled with the dainty harmonies of the madrigal choir. Nevertheless, there was a fairly large and appreciative audience, and the performance was in all respects a most satisfactory one. The choir was in excellent form and sang throughout with rare refinement, delicacy, and truth of intonation, among its most successful efforts being Edwardes' "In going to my lonely bed," Vecchi's "Under a willow," Weekes' "In pride o' May," and Pearsall's "When Allan-a-dale." Mr. Percy Taunton, who possesses an agreeable baritone voice, contributed several vocal solos, including a new and piquant song, "Phillida," by Dr. Herbert Wareing, the pianist and accompanist, who also played an Impromptu of his own in F sharp minor and the Gavotte with Musette from Bach's third English Suite.

The last, and musically most important, of Messrs. Harrison's popular Concerts was that which took place in the Town Hall on the 12th ult., when Mr. Hallé's band contributed the chief part of the programme, assisted by Madame Norman-Néruda as violinist, Mr. Hallé as pianist, and Madame Lilian Nordica and Miss Hope Glenn as vocalists. Most of the orchestral selections, including Beethoven's Pastoral Symphony, Mozart's Overture to "Don Giovanni," Wagner's "Tannhäuser" Overture, and Spohr's "Dramatic" Concerto for violin, were already more or less familiar to the musical section of the audience. Of the remaining works, the most noteworthy were the "Lustspiel" (or Comedy) Overture of Friedrich Smetana, and two *Légendes* by Dvořák. Smetana's Overture is an original and fanciful work, without any pretensions to thematic importance, but full of colour and character—a charming mixture of pageant and pastoral. The Beethoven Symphony was splendidly played throughout, the various imitative effects and soli passages for the wind instruments being given with a finish and perfection only possible with a band of *virtuosi*. In the Spohr Concerto nothing could exceed the refinement and delicacy of the accompaniments, rendered with the precision of a single instrument. Madame Norman-Néruda in the solo part was heard to great advantage; Madame Nordica's fresh and sympathetic voice found excellent scope in the charming air of *Susanna*, "Deh Vieni," from

"Le Nozze di Figaro"; and Miss Hope Glenn's excellent contralto voice was very effective in the old air from Handel's "Serse," better known as the Largo in G.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

On the 4th ult. the first meeting of the Edinburgh Amateur Bach Club was held. Dr. Dickson read the prospectus of the Society, which has been formed for the study of Bach's compositions. Mr. Franklin Petersen read a paper on the importance of Bach's work, showing the far-reaching character of his treatment of harmony, anticipating many effects of the advanced modern school, and the assistance he gave in helping to free the treatment of the voice from the trammels of the Italian contrapuntal school. A young lady sang "My heart ever faithful," and two movements of an Orchestral Suite (arranged for violoncello) were performed.

In aid of St. David's Church Manse Fund, a popular Concert was given on the evening of the 6th ult. Messrs. Carl Hamilton, Della Torre, Colin McKenzie, and John Hartley contributed various instrumental pieces, and Madame de Greiner took the chief share of the vocal part of the programme.

On the evening of the 8th ult. Mr. Carrodus gave a Violin Recital in the Freemasons' Hall. Molière's "Fandango," Bach's "Chaconne," Svendsen's "Romance," Paganini's "Mosé in Egitto," and Scottish airs, arranged by himself, were his solos, performed with great success. Mr. J. Carrodus gave two violoncello solos—"Réverie," by Dunkler, and Popper's "Gavotte"; and Miss Marianne Fenna sang Schumann's "Er, der herrlichste von allen," Sullivan's "Orpheus with his lute," and Wallace's "When the elves."

Under Mr. Townsend's direction, the fifth Chamber Concert was given on the 11th ult., at which a Trio by Brahms (Op. 101) and one by Raff were performed by Messrs. Della Torre, Colin McKenzie, and Grant McNeill. A Beethoven Sonata for violin and piano, and violoncello solos completed the programme.

Mr. d'Oyly Carte's Opera Company gave, with their usual success, a fortnight's performances at the Lyceum Theatre. "Pinafore" was performed during the first week, and was followed by "Patience," with Mr. John Hervet d'Egville as *Grosvenor* and Mr. George Thorne as *Bunthorne*.

Mr. J. Leslie's Opera Company gave a week's performance of "Dorothy."

On the 23rd ult. a Recital was given in the Queen Street Hall by Miss Eva Adams, aged 14. She was assisted by Madame Annie Grey (Scottish vocalist).

Herr Franz Rummel gave a Pianoforte Recital in the Music Hall, on the afternoon of the 24th ult. His programme included Bach's Chromatic Fantasia and Fugue, Beethoven's "Sonata Appassionata," Chopin's Sonata (Op. 35), and selections from Schubert, Mendelssohn, Brassin, and Liszt.

An evening Concert was given in the Freemasons' Hall, on the 28th ult., by Mr. H. A. Thompson (pianist), assisted by Mdlle. Nellie Carter, Messrs. Deas, Miller, and Galloway (vocalists), and Mr. Winram (violinist).

The twenty-first annual Students' Concerts of the University Musical Society took place on the 16th and 17th ult., in the presence of the Principal, Sir William Muir, and of some of the professors and students, citizens, &c. Under the direction of the President of the Society, Sir Herbert Oakeley, and of Mr. Sinclair, Chorus-master, the members sang a varied selection of choruses and part-songs by Cherubini, Callcott, Attwood, Bishop, Balfe, Mendelssohn, Verdi, Oakeley, and some national melodies. Solos were contributed by a lady amateur, who sang Handel's "Dove sei" ("Rodelinda") and in a duet Mozart's "Crudel, perche," the other solos being by Purcell, Schumann, and Gounod. An organ solo, "Gavotte and Musette" (MS.) by the President, who played it, was one of the several pieces encored. After "Auld lang syne" had been enthusiastically sung, Sir Herbert Oakeley, on being called for, congratulated the Society on having attained its "majority," and contrasting the present con-

dition of musical matters in the University as compared with the year in which the Society was formed, referred to the fact that, following the lead of Edinburgh, each of the Scottish Universities now had its Musical Society. Sir William Muir, in proposing a vote of thanks to the President, spoke in high terms of praise of the selection of music, its performance, and the good such societies effected.

MUSIC IN GLASGOW AND THE WEST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

THE Temperance Choral Society, which was formed a few years ago, gave its annual Concert on February 28, in the Waterloo Rooms, performing, for the first time in Scotland, A. R. Gaul's new Cantata "Joan of Arc." The chorus numbered 100 voices, and was on the whole successful in its rendering of the melodious music of the choral numbers. The solo parts were represented by Mrs. Shepherd, and Messrs. Dunsmore and Fleming. Mr. W. H. Murray conducted. On the same date, Barnby's Sacred Cantata "Rebekah" was produced with marked success by the Musical Association of Dennistoun United Presbyterian Church, under the direction of Mr. A. W. Young.

A pleasant Concert of Chamber and Orchestral music was given by Mr. Henry Bretton, of Pollokshields, in the Hall of the United Presbyterian Church, on the 2nd ult., at which some of the best local players gave their aid.

Mr. W. H. Cole gave another of his series of Chamber Concerts in the St. Andrew's Berkeley Hall, on the 1st ult., and it is gratifying to be able to state that the venture has now reached the paying point, and that therefore these educational and enjoyable musical evenings are likely to become a permanent feature of the Glasgow season.

At the Saturday afternoon Corporation Recital of the 3rd ult. there was, in addition to other attractions, some excellent part-singing by Mr. J. Lillie's Choir, a well-trained body of about thirty voices. Several other "Select" Choirs, so styled, have been heard at these Recitals, which continue to be largely attended, and very specially so by the humbler classes, for whom they are mainly intended.

An excellent performance was given of A. R. Gaul's Sacred Cantata "Ruth," on the 9th ult., by the choir of Queen's Park Free Church, Mr. J. Cunningham conducting. The Hillhead Ladies' Choir gave their twelfth annual Concert on the 12th ult. The programme was mainly sustained by the accomplished ladies who form the association, and whose chief duty, it may be stated, is leading the music at the children's Sunday afternoon service. Abt's Cantata "Summer" was one of the principal numbers in the programme.

One of the most spirited of our church choirs is that of John Street United Presbyterian Church. A number of important works have from time to time been produced by it, and it has for some years been under the charge of Mr. George Taggart, a painstaking and skilful musician. The annual Concert of the choir took place on the 13th ult. Barnby's Cantata "Rebekah" formed the first part of the programme, receiving a careful interpretation at the hands of all concerned. In the second part were the unaccompanied hymn "O gladsome light," from Sir A. Sullivan's Cantata "The Golden Legend," and Mendelssohn's Motett "Hear my prayer," the Concert concluding with the final chorus in "The Mount of Olives."

The town of Johnstone, some ten or twelve miles from Glasgow, a place extremely musical for its size, has several musical associations. One of these, the Choir of West United Presbyterian Church, numbering fifty voices, gave a performance of Dr. Stainer's "Daughter of Jairus," with selections from Handel, Mozart, and other composers, on the 10th ult. Mr. Fleming conducted.

The Glasgow Society of Musicians, the most important musical association in Scotland, which is in an eminently flourishing condition, is making an effort to form a Musical Library of theoretical, practical, and literary works. The institution of a Benevolent Fund is also in contemplation.

The Annual Concert by the Kyrle Choir was given in the Queen's Rooms, on 22nd ult. Gounod's "Gallia" and

Reinecke's "Summer-day Pictures" were the more important musical works performed, and the singing of the choir was good. Mr. C. Hall Woolnoth conducted.

Haydn's Oratorio the "Creation" was performed by the Kinning Park Free Church Musical Association, in the Church, on the 22nd ult.; and on the 9th ult. Handel's "Messiah" was essayed by the choir of Pollok Street United Presbyterian Church.

The West of Scotland Choral Society, of about 200 voices, and conducted by Mr. H. A. Lambeth, sang at the Corporation Recital on the afternoon of the 24th ult. Their efforts in choral selections from Mendelssohn, Mozart, and others gave entire satisfaction.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

FOR the past month we have to record the first hearing, at the Concerts of the Philharmonic Society, of two important but very dissimilar works, thoroughly indicative of their respective composers. The first of these, "Moses in Egypt," was given on February 28, and received a creditable interpretation. The band and chorus did their work well. The principals were Miss Thudichum, Miss Marianne Fenna, and Miss Hilda Wilson; and Messrs. Edward Lloyd, Harper Kearton, Piercy, Bridson, Edward Grime, and Santley.

At the Philharmonic Society's eleventh Concert, on the 21st ult., Spohr's "Fall of Babylon" was given. The chorus singing was most successful. The principal vocalists were Miss Mary Davies, Miss Eleanor Rees, and Madame Porter; and Messrs. Lloyd, Harper Kearton, Bridson, and Pope. Mr. Lloyd's pure style was admirably adapted to the earnest declamation of the music of the part of Daniel, and Messrs. Bridson and Pope also distinguished themselves. Mr. Hallé conducted.

The eighth and last Concert of the Hallé series took place in the Philharmonic Hall, on Tuesday, the 6th ult. The main interest of the performance centred in the appearance of Mr. Joachim, who played as his chief item Brahms's Concerto in D, for the first time in Liverpool. Mr. Joachim also contributed, in the second part of the Concert, five Hungarian dances, composed by Brahms and arranged by himself. Mr. Hallé accompanied these dances on the piano, and they were received so heartily by the audience that Mr. Joachim supplemented them by a further extract from the same series.

Mr. Hallé played Schumann's Novlette in F and Arabeske in C in his usual clear unostentatious style, and met with a particularly warm reception. He also conducted the orchestral work, which included Beethoven's Festival Overture in C major, Schubert's Overture in E minor, and Haydn's Symphony in D (No. 5 of the Salomon series). The vocalist was Miss Busjaeger, who sang, among other pieces, Haydn's "On mighty pens" in the original German.

Gounod's charming little Opera, "Philémon et Baucis," well known on the Continent, has just been produced here in aid of sundry charitable organisations. Madame Louis, as *Baucis*, gave an excellent rendering of her music, and the other characters of *Jupiter*, *Vulcan*, and *Philémon* have been cleverly portrayed by Mr. Louis, Mr. Couris, and Mr. Ralli. The performances have been under the direction of Mr. A. E. Bartle and Mr. Courvoisier.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

DURING the month ending March 24 we have enjoyed the visit of our best English Opera Company. Of Mr. Carl Rosa's enterprise, perseveringly carried on for so many years amid many difficulties and discouragements, every friend of English art would desire to speak gratefully and hopefully. More persistently than any previous manager, he has endeavoured to cultivate and foster whatever talent for the lyric drama we may boast of. Several works of high pretension have been commissioned by him; some of them have, unquestionably, been successful, and if others have fallen short in some point or other, the failure has resulted

more from lack of experience as to stage requirements than from a dearth of talent. As it is announced that Mr. Goring Thomas has been authorised to write a third work, it is evident that "Esmeralda" and "Nadeshda," at any rate, justified the confidence reposed in their author. Indeed, it is difficult—apart from the absence from England of Mr. Barton McGuckin—to understand why the latter very tuneful and exciting work has not been given here as one of the prominent attractions of our too brief season. I believe that, properly advertised, it would have drawn together audiences rivalling those lured by Meyerbeer's spectacular "Robert," with its pantomimic attractions and laboured effects. "Robert le Diable" was, I believe, the eleventh effort of one who carefully matured his style so as to derive all possible aid from every available theatrical sensation. Of Meyerbeer's earlier works little is now heard, and even the one in question has practically been effaced by the larger "Grand" operas which marked the completion and perfecting of his system. When will an English composer enjoy such opportunities of educating himself, and find a manager ready to overlook his early shortcomings, and to afford him a fourth, a third, or even a second chance?

The season has, financially, been exceedingly successful. The dancing Nuns have exercised greater fascination upon crowded audiences than they were able to upon their intended victim, so strangely styled "le Diable," although he finally escaped from the paternal temptations. Mozart's "Don Giovanni" and "The Marriage of Figaro" have proved scarcely less attractive, "Masaniello" and "Carmen" have appealed not in vain, while "The Bohemian Girl," "Nordisa," and "Galatea" have served to give variety. The last-named compound has been compiled from three of Victor Massé's little operas, and perhaps that fact accounts for a want of variety, a sameness—not to say a wearying monotony—which results from a compound in which his rather insipid prettinesses are too often repeated. Balfe's "The Puritan's Daughter" was reserved as a novelty for the last week, and was given twice. Although it contains some pleasing music—especially in its more lively strains—the plot is so weak, the spoken dialogue so wearisome, and the concerted movements so entirely devoid of dramatic character that no lasting popularity may be looked for.

It is a hopeful omen that Mr. Rosa's company is shortly to have a London home, and it is with the best wishes for its success that I strongly urge the advisability—nay, the necessity—of at once taking steps to secure a powerful reinforcement. More singers must be found, whether they can act or not, and now that we have several large royally and municipally endowed schools there ought to be no insuperable obstacle to the training of qualified performers.

Mr. Hallé's closing Concert, on the 8th ult., was rendered specially interesting by Dr. Joachim's conducting of Beethoven's Triple Concerto—played by Madame Néruda, Signor Piatti, and Mr. Hallé—by a charming performance of Mozart's Overture "Zauberflöte," and by Miss Liza Lehmann's rendering of some songs, notably the old French "La charmante Marguerite." One of the many vocalists who assisted at Mr. de Jong's benefit Concert, on the 3rd ult., also merited warm commendation. In Donizetti's popular air, "O mio Fernando," Miss Eleanor Rees displayed a rich voice and a thorough appreciation of the requirements of the song and of the necessities of the large Free Trade Hall. Miss Dews and Mr. Seymour Jackson also were warmly welcomed by the very enthusiastic audience.

Dr. Watson's Vocal Society gave a fourth, and concluding, Concert on the 14th ult., the programme being of a character rather lighter than usual. Since Dr. Watson undertook the management the Society has progressed very considerably. In choral works there is a greater richness of tone, a more musicianly style, and a fairer appreciation of delicacies of expression. The excellence of the performances of the Society decidedly lies in concerted effort.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

SINCE the beginning of the New Year, Oxford has displayed an energy in matters musical that has quite made up for the inaction of the autumn. The Oxford Gleemen,

the title now borne by what used to be called the City Male Voice Union, commenced the year with a Concert on January 5, in Balliol College Hall, at which C. H. Lloyd's "Longbeards' Saga" was the principal item of the programme.

On January 10 the Cowley St. John Vocal Society gave a portion of Crotch's "Palestine" and Handel's "Acis and Galatea," with considerable success.

February was simply crowded with musical performances. First of all, on February 4, the Oxford Orchestral Association gave a Concert in Balliol College Hall, at which Mendelssohn's "Scotch" Symphony was the chief attraction. Next, a new sensation was provided for a University town by the appearance of Miss Emily Shinner and the "Quartet" of young ladies called by her name at the University Musical Union Invitation Concert, in Keble College Hall, on February 27. Schumann's Quartet in F and Beethoven's Serenade Trio were the chief works performed. A week later the great violinist, Joachim, visited Oxford, when as already noted in your columns, the University conferred on him the degree of Doctor of Music, *honoris causa*. The occasion of his visit was an engagement to play at a Concert in the Sheldonian Theatre, organised by the Musical Club, and this Concert was one of the most delightful that we ever remember. Unfortunately so terrible a snow-storm raged in Oxford on that day that traffic was almost wholly suspended, and the audience was consequently much more select than numerous. As far as Chamber Music is concerned, we had only one other Concert this month, a Pianoforte Recital by M. de Pachmann, in the Town Hall, on the 22nd.

Turning to the department of choral music, we find that Gernsheim's "Salamis" and Pergolesi's "Stabat Mater" were performed, under Mr. Farmer's direction, in Balliol College Hall, and that Oratorio Concerts were given in the Sheldonian Theatre by both the great choral societies. The Philharmonic Society gave "Judas Maccabæus" on the 10th, with but little success, though Messrs. Iver McKay and Watkin Mills sang capably. On the 29th the Choral Society performed "Jonah," by its Conductor, Dr. Roberts, and "The Golden Legend," by Sir Arthur Sullivan. The former work, though the composer seemed to have been hampered by the requirements of an exercise for the doctor's degree, for which, we believe, it was originally composed, was warmly received; and "The Golden Legend" made as much impression in Oxford as it has done elsewhere. The performance was superb in every respect, and attracted one of the largest audiences ever seen in Oxford. A gratifying instance of the position that music now holds in this place was afforded by the fact that the University Athletic Sports, which had been originally fixed for the same day, were postponed, to avoid clashing with this Concert.

The activity we have described lasted down to the very end of the term, and in the last week no fewer than three performances were given. On the 6th ult., a "Te Deum," composed as an exercise for the degree of Doctor of Music, by Mr. Mark J. Monk, of Banbury, was sung in the Sheldonian Theatre, under the composer's direction.

On the following day a larger number of people than might have been expected after such a series of Concerts, assembled in the same place for the Madrigal Society's Concert. The most noteworthy features of the programme were the songs contributed by the Hon. Mrs. R. H. Lyttelton, the singing of Leslie's madrigal "My love is fair," and the introduction of an unprinted part-song, by Sir Frederick Ouseley, entitled "Place the helm on thy brow." On the evening of Friday, the 9th ult., the Cathedral was crowded by a vast congregation assembled to hear Bach's "Matthew Passion." The Cathedral choir was reinforced by the boys of New College and Exeter College, and by a number of amateur altos, tenors, and basses, who did their work well.

The Lecture of the Professor of Music this term was on "Church Music of the Restoration Period," and was delivered in the Sheldonian Theatre on the 2nd ult. The most notable of the illustrations was a "Salvator Mundi," by Dr. Blow, obtained from a MS. in Christ Church Library, which was not only eminently characteristic of its age and author but also full of striking beauties.

MUSIC IN SOUTH WALES.

(FROM OUR OWN CORRESPONDENT.)

At the Eisteddfod at Aberdare, on the 5th ult., Mr. J. North, Huddersfield, and Mr. W. T. Samuel, Swansea, acted as adjudicators. The brass band contest—the piece selected for performance being “O Father, whose Almighty power” (“Judas Maccabæus”)—was engaged in by the Aberaman, Ferndale, and Ysguborwen bands. The Ferndale band (Rhondda), led by Mr. W. K. Howe, took the prize of £5. Mr. J. Sandbrook, of Dowlais, was awarded the prize for the best singing of the bass solo, “Revenge, Timotheus cries.” A prize of £5, offered for the best rendering by parties of male voices (not less than twenty-five in each case) of “The little church,” went to the Aberaman Glee Party. The chief choral competition excited a great deal of interest. The sum of £20 was offered for the best rendering of “Yr Haf” (“The Summer”), by Gwilym Gwent, choirs not to consist of less than sixty voices. Four choirs competed—Aberdare, Mardy, Ynysowen (Merthyr Vale), and Aberaman. The money was equally divided between Mardy and Aberaman choirs. The composer is a working collier in America. There were several other competitions, chiefly between soloists. The accompanist was Mr. R. Howell. On the same day an Eisteddfod was held at Penydyryn, a few miles distant. The Hirwain Choir took the prize offered for the best rendering by choirs (not less than thirty voices) of “Trewch, trewch y tant.”

A very successful performance of Ogden's Oratorio “Josiah” was given at the Temperance Hall, Aberdare, on the evening of the 22nd ult., by members of the Calvaria Choir, conducted by Mr. Theophilus Jenkins. The chief soloists were Miss Ruth Davies, Mr. G. Jenkins (Merthyr), Mr. Sandford Jones, Mr. E. Barry, Mr. W. Hughes. The accompanists were Mr. R. Howells and Mr. J. F. Phelps. The orchestra was filled by the Aberdare Orchestral Society.

Some important Eisteddfodau have been fixed for Easter Monday—notably at Abergavenny and Neath. In local musical circles much interest is naturally felt in these matters.

At Dowlais, on the 15th ult., “Alexander's Feast” was performed by the Choral Union. The leading vocalists were Miss Mary Owen, Miss Marian Price, Mr. J. Sandbrook, and Mr. M. Humphreys. In the following week the Ebenezer Harmonic Society gave a rendering at the Temperance Hall, Merthyr, of Cowen's Cantata “The Rose Maiden.”

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

At the ninth Concert of Mr. Ford's series, given on the 14th ult., at Leeds, Messrs. Joachim and Piatti once more brought together a large audience of admirers. The programme was again a most interesting one, though in strong contrast with its predecessor. Mr. Joachim's solo contribution was Spohr's Eighth Concerto, and he was assisted by Mr. Eckener, Mr. Gibson, and Mr. Piatti in the rendering of Beethoven's Quartet in F major (Op. 59). Miss Fanny Davies gave a delightful rendering of Mendelssohn's Prelude and Fugue in E minor, and joined with Mr. Piatti in a perfectly sympathetic performance of Beethoven's Sonata in A major (Op. 69). Schumann's Pianoforte Quintet in E flat concluded the Concert. Miss Davies, since her last visit, has gained enormously in her art. Her playing was a very remarkable example of *technique*, and with greater facility has come marked artistic insight and sympathy. Miss Bertha Moore, who was the vocalist, has also made rapid progress in style, while the purity and firmness of her voice are refreshing. Her selection of songs might, at the same time, be improved. The series was brought to a close on the 21st ult. by a “Drawing-room” Concert, to which subscribers and their friends only were admitted. The innovation proved a great success. The programme was somewhat lighter in character than usual, the only work of serious importance being a Sonata by Mozart. The executants were Mdlle. Clotilde Kleeberg and Mr. Peinger. Mrs. Bartholomew was the vocalist, and accompaniments to her songs were played by Mr. Whewall Bowling.

While on the subject of Mr. Ford's Concerts it may be stated that next season they will be resumed as Subscription Concerts and will be under the direction of a committee of management, on the same plan as the Bradford Subscription Concerts, which have proved so great a financial success. However much one may regret that Mr. Ford himself has not been able to realise the hopes with which he set out, it is to be desired, in the interests of music, that the Concerts will not be allowed to languish or deteriorate under the new management.

Mr. Joachim was also heard at the Subscription Concert given at Bradford, on the 9th ult., by a crowded audience. His selections on this occasion were Brahms's Concerto in D and a Chaconne from one of Bach's Sonatas—an excerpt with which he has made most of his audiences familiar, but which would not have been played on this occasion but for the death of the late Kaiser, out of respect for whom Mr. Joachim omitted a number of his own dance transcriptions from the music of Brahms. Apart from the great violinist's share in it, the programme was remarkable for the musical treasures which it contained. Mozart's Symphony in D minor was a perfectly delightful number, and Mr. Hallé contributed “In Memoriam,” three exquisite examples from the rich store of gems bequeathed by Stephen Heller. The *Entr'acte* and Ballet music from “Rosamunde,” the Overture to Marschner's opera “The Vampire,” the stirring music to “William Tell,” and Bennett's Overture “The Wood Nymphs” were each in their turn magnificently played by the band. Madame Trebelli, who was in her best and irreproachable form, sang an excerpt from Donizetti's “Lucrezia Borgia,” the gavotte from “Mignon,” and the Habanera from “Carmen.” This was the final Concert of the series, and was in many respects the best and most brilliant of the excellent musical gatherings promoted by this enterprising committee.

Another appearance was made by Mr. Joachim in the West Riding during the month—namely, at the Huddersfield Subscription Concert, on the 14th ult.—the thirteenth of the series—on which occasion he was accompanied by Signor Piatti and Miss Fanny Davies, with Miss Bertha Moore as vocalist. At the last of these Concerts, given on the 27th ult., Bach's Passion music to St. Matthew was given.

The Leeds Philharmonic Society gave what was called an extra Concert of miscellaneous music at the Coliseum, on the 16th ult. The programme was evenly divided between sacred and secular music, among the items within the former category being two of the most important vocal works of the evening—namely, Mendelssohn's “Judge me, O God,” and Bach's Motett “I wrestle and pray.” The performance of the latter was scarcely up to the usual standard of the Society, but the rendering of Mendelssohn's work was all that could have been desired. Miss Anna Williams, in addition to other work, sang the solo to Mendelssohn's “Hear my prayer” with true devotional feeling, and Gounod's well-known “Ave Maria.” The works of Pinsuti, Smart, Leslie, Sullivan, and C. H. Lloyd furnished the material for the secular part of the programme. Lloyd's beautiful madrigal “The rosy dawn” was particularly effective. One of the most interesting features of the evening proved to be the violin solos of Mr. Hollander, who gave Mendelssohn's Violin Concerto, to which an accompaniment was played by Mr. Alfred Broughton, and two short pieces by Wieniawski and Sarasate. Schumann's Air with Variations in B flat, for two pianofortes (Op. 46), was well rendered by Messrs. Broughton and Alfred Benton.

On the 2nd ult. the Huddersfield Glee and Madrigal Society gave the second Concert of the season in the Victoria Hall. “The bells of St. Michael's tower,” “O hush thee, my babe,” “Who shall win my lady fair,” Alfred R. Gaul's setting of Mrs. Hemans' poem “The better land,” Bishop's glee, “The fox jumped over the parson's gate” (encored), Macfarren's part-song “The miller,” Schumann's “Gipsy life,” “Cooke's” “Strike the lyre,” and Hatton's part-song “The bait” were sung in excellent style. The soloists were Miss Norah Bromley, Miss Ada Burton, and Mr. J. G. Hewson. Mr. North conducted, and Mr. J. E. Sykes played the pianoforte accompaniments with remarkable ability and artistic effect.

The Huddersfield Choral Society, on the 16th ult., gave “Israel in Egypt” with great credit. The magnificent

double choruses were rendered with a vigour and precision and a volume and freshness of tone which disarmed criticism. The accompaniments too were admirably rendered, and the combined forces were kept well in hand by Mr. John North, their most experienced and energetic Conductor. The principals were Miss Clara Leighton, Miss Hope Glenn, and Mr. Edward Lloyd. Mr. Fred Brown was leader, and Mr. Ibeson was at the organ.

Mr. Haddock, of Leeds, has continued his course of musical evenings throughout the season with success. Next season he proposes to strike out a more ambitious line, and if he is adequately supported intends to secure the services of such executants as Miss Zimmermann, Miss Schirmacher, Miss Marie Krause, Messrs. Pauer, Bach, and Pachmann.

Mr. Edward Misdale introduced at his third and final Concert, on the 19th ult., one of Bradford's cleverest amateurs, Mrs. Norman Salmond. With her assistance Mr. Misdale produced three compositions for two pianos—Moscheles' "Hommage à Handel," Schumann's Andante and Variations, and one of Schumann's characteristically lively pieces. The players met with vigorous approval. A well-written Sonata by Dr. Swinerton Heap, for clarinet and piano, was performed by Mr. C. Fawcett and Mr. Misdale. Mr. Norman Salmond was the vocalist. Mr. Isidor Cohn, with the assistance of Mr. Vieuxtemps, and Miss Marie Lummert, as vocalist, gave his second Concert on the 2nd ult. Beethoven's Sonata in A, for piano and violoncello (Op. 69), was among the works presented.

At Mr. Christensen's fifth *Matinée*, held on the 17th ult., in the Albert Hall, Leeds, Messrs. Max Blume, Eckener, and Giessing were the executants, and a very intelligent performance was given of trios by Schumann and Rubinstein, Herr Blume giving one of Beethoven's piano Sonatas.

Mr. Sykes, of Halifax, finished his series of Concerts on the 15th ult. He was assisted by Messrs. Joachim and Piatti, and Miss Fanny Davies, with Miss Bertha Moore as vocalist.

OBITUARY.

HENRY CORRI.—Mr. Henry Corri, the well-known vocalist and actor, so long associated with English Opera, especially during the Pyne and Harrison period, died on Tuesday, February 28, and was interred at the Honor Oak Cemetery. Mr. Corri was a distinguished member of a family connected with music and the drama in this country for the past 100 years. His grandfather, Domenico Corri, was one of the founders of the Philharmonic Society, and his father, Haydn Corri, was a colleague of Braham. Mr. Corri's *répertoire* was as varied as it was extensive. During his career he played nearly 100 operas, and created many of the characters in operas by Balfe, Macfarren, Mellon, and others. He was a member of the Covent Garden Fund.

CIRO PINSUTI.—This well-known musician and composer died suddenly at his residence in Florence, on the 11th ult., consequent upon an attack of cerebral apoplexy, said to have occurred when he was seated at his pianoforte. The incidents of Pinsuti's career are not sensational, but in most respects honourable to his industry and talent. As a youthful "prodigy" in Rome, he attracted the attention of Mr. Henry Drummond, a once famous member of Parliament, who brought him to London, and kept him for some years in his own house. Pinsuti studied during that period under Cipriani Potter (composition) and Blagrove (violin), subsequently returning to Italy, entering the Conservatorio at Bologna, and becoming a private pupil of Rossini. In 1848 Pinsuti returned to England, to establish himself as a teacher. He became, however, better known as a composer, not so much through his two operas, produced in Bologna and Milan respectively, or his "Te Deum," written for a patriotic occasion, as through his songs and concerted vocal music. The songs rose to the number of about 250, and with some forty-five part-songs, carried their author's name through the whole English-speaking world. Their popularity has been, and still is, enormous; not without good reason, to be found in a happy combination of musicianly qualities with features adapted to please the public taste. During the later years of his residence amongst us Pinsuti

was a professor at the Royal Academy of Music, and so much in request for private lessons that he might have extended his labours indefinitely. However, in 1885 he considered his life's work accomplished, and retired to his native city, Sinalunga, where he was born, in 1829. Pinsuti was a Knight of the Crown of Italy.

THOMAS GERMAN REED.—The death of Mr. Thomas German Reed, on the 21st ult., at his residence, St. Croix, Upper East Sheen, Surrey, in his 71st year, is announced. He was the founder of the drawing-room dramatic entertainments so long given at the Gallery of Illustration, Regent Street, and subsequently at St. George's Hall, Langham Place. In these he was assisted by his wife, an actress of high distinction—Miss Priscilla Horton. They went about the country with pieces designed to parody the different styles of singing in Europe. These were the germs of the entertainments at the Gallery of Illustration, which for some time were supported by the talents, not only of Mr. and Mrs. German Reed, but of Mr. John Parry, Miss Fanny Holland, Mr. Arthur Cecil, and others. Mr. Corney Grain first attracted notice as the successor of John Parry. Mr. Reed was an excellent pianist, a good actor, and a clever mimic.

THE Great Triennial Handel Festival, to be held at the Crystal Palace in June next, promises to be as interesting as any of its predecessors. The principal vocalists engaged are Madame Albani, Madame Nordica, Miss Annie Marriott, Madame Valleria, Madame Patey, and Madame Trebelli; Mr. Edward Lloyd, Mr. Barton McGuckin, Mr. Santley, Mr. Bridson, and Mr. Brereton. The Organists are Mr. W. T. Best and Mr. Alfred J. Eyre, and there will be a chorus and orchestra of 4,000 performers. The Conductor is Mr. August Manns, who has on former occasions proved himself in every way fitted for the duties he has to perform. The Great Rehearsal is on Friday, June 22; "The Messiah" on Monday, June 25; the Selection on Wednesday, June 27; and "Israel in Egypt" on Friday, June 29, the concluding day of the Festival. Concerning the Selection day, it is stated that it will, as heretofore, afford an opportunity for performing works less widely known, and therefore possessing some novelty, and also for exhibiting the versatility of the great composer's genius. The Organ Concerto, for instance, will be No. 7, in B flat, specially interesting from the fact that it is the only composition in which Handel has included in the score a distinct part for the pedals. As on former occasions this will be played by Mr. W. T. Best. The other instrumental works introduced for the first time will be the Overture to "Samson," and also that to "Semele." The principal movement of the latter is a Fugue in C minor, and the *Finale* a Gavotte. The Sonata in A, for violin, the melodious charm of which delighted the large audience on the Selection day of the Bi-centenary Festival in 1885, will, by special request, be again performed by over 200 violinists. Choruses from "Belshazzar," "Alexander Balus," and the 95th Psalm will be sung for the first time, also arias from the Italian operas "Giulio Cesare" and "Deidamia." From "Otto" an aria for baritone will be introduced, which all Handelian biographers and historians have hitherto declared to be irrevocably lost, the autograph of which, however, was recently found by Dr. A. H. Mann amongst the musical treasures of the Fitzwilliam Museum, Cambridge.

THE Hereford Musical Festival will be held on September 11, 12, 13, and 14 next. The arrangements are in progress, the desire being to make the programme as attractive as possible. The week's proceedings will commence on Monday, September 10, with the customary rehearsal in the Cathedral at 10 a.m., to be followed by the rehearsal in the Shire Hall at 7 p.m. The Festival proper opens on Tuesday, September 11, with Mendelssohn's "Elijah" in the morning; Sullivan's "Golden Legend" will be given in the evening at the Shire Hall. On Wednesday, September 12, all the performances are to take place in the Cathedral, the programme including a Selection from "Samson" (Handel), "The Woman of Samaria" (Bennett), the "Creation," first and second parts (Haydn), "God, Thou art great" (Spohr), and "The Song of Miriam" (Schubert). On Thursday, September 13, will be

given the Mass in D minor (Cherubini), Ode "Blest pair of Sirens" (Dr. Parry), "St. Polycarp" (Ouseley)—and a Miscellaneous Concert. On the last day, Friday, September 14, "The Messiah" of Handel (11.30 a.m.) will be given, and a Chamber Concert, always usual here since its institution by the late George Townshend Smith, will conclude the Festival. The following artists are engaged—viz., Madame Albani, Miss Anna Williams, Madame Enriquez, Miss Hilda Wilson, Mr. Edward Lloyd, Mr. Santley, and Mr. W. H. Brereton. Mr. J. T. Carrodus, leader of the band. The list of Stewards now amounts to 230, being the largest number of acceptances of any Hereford Festival. The Hon. and Ven. Archdeacon Stanhope and Rev. G. E. Ashley will act as joint Hon. Secs., and Dr. Langdon Colbourne will again officiate as Conductor. Sir A. Sullivan will personally conduct his "Golden Legend" if his health permits.

THE National Opera Company in America has entered upon a new phase of existence. A means has been arrived at by which it may be enabled to continue its existence for the benefit of the artists who have so generously served it. It is to be carried on by the artists themselves upon the co-operative principle, this being the unanimous desire of all concerned. It has been asserted that the cause of the want of success was found in the director of the Company, Mr. Locke, who had given the American people credit for a desire to patronise higher forms of musical art than those which they were proved to be willing to support. The *American Musician*, in allusion to the subject, says: "The failure of Mr. Locke is no cause, however, for discouragement as to the future success of National Opera. The American people are not to blame, and can distinguish for themselves whether an operatic enterprise is deserving of patronage or not. It is, of course, a disgrace to the two great branches of the English-speaking race, the people of England and the United States, that the wealth and fashion of London and New York support Italian and German opera in preference to opera given in their own language. But it is not from the wealth and fashion that any change may be expected. It is from the common people, the "plain" people, as Abraham Lincoln called them, that the support will come which will ultimately establish a national opera in this country, as it has been established in France, Germany, and Italy."

A CROWDED and fashionable gathering was attracted to Princes' Hall, on the 24th ult., by the Concert given by the South Kensington Ladies' Choir in aid of the funds of the South London Fine Art Gallery and Free Library. The selection of pieces showed praiseworthy eclecticism, notably those sung by the choir under the able and spirited direction of Mrs. Arthur O'Leary. This lady was responsible for the training of a numerous well-balanced body of fresh voices, and an admirable result was made manifest in the steadiness and careful regard for *nuances* that characterised their singing. Among the items meriting special mention were the soprano solo and chorus, "Though all thy friends prove faithless," from Spohr's "Calvary" (solo by Miss Hubert); the tenor solo and chorus, "The wave sweeps my breast," from Gade's "Crusaders" (solo, Mr. Henry Piercy); and Schumann's chorus, "Gipsy Life," arranged for the choir by Mr. Arthur O'Leary, the solos sung by Miss Hilda Erskine and Lady Nicholson. Three of Brahms's Trios for female voices were also capitally sung to the horn *obbligati* of Messrs. Standen and Mann. Miss Alice Gomes, Madame Mudie Bolingbroke, and Mr. Piercy contributed some vocal pieces, and Miss Lucy Riley (replacing Miss Emily Shinner) earned for her violin solos some of the loudest applause of the evening. Miss Raven, Miss O'Leary, and Mr. Ernest Fowles were at the piano.

A MOST interesting series of Organ Recitals, entitled "Six Hours with the Organ Compositions of J. S. Bach," given by Mr. A. E. Bishop, at St. Mary Abchurch, E.C., on the six Monday afternoons in Lent, was brought to a close on Monday last, the 26th ult. The Recitals, which have throughout been of a very high order of excellence—including the whole of the Six Organ Trio-Sonatas, the Passacaglia, many of the best-known Preludes and Fugues, and many also of the less-known (or almost unknown) Chorales with variations and short pieces—have

been fairly well attended by most attentive listeners, despite the inclemency of the weather and the deterrent influence of an insufficiently warmed church, but for which drawbacks the audiences would probably have been much increased. It was, however, both satisfactory and encouraging to note that scarcely any persons left the church before the close of any of the Recitals, although many entered during their progress. Mr. Bishop proved himself a most artistic and classical player, and deserves the cordial thanks of those who wish well to the highest forms of art, scarcely less for the instructive and interesting annotations of his programme-books than for his endeavour to bring to notice the too much neglected and half-forgotten works of the greatest of musical composers.

THE annual Concert of the violin classes, under the direction of Mr. W. Fitzhenry, took place at the Birkbeck Institution on Friday evening, the 23rd ult. The students, both of the junior and senior advanced classes, played with their usual precision, reflecting credit on the training of their teacher, Mr. Fitzhenry. The selections consisted of Andante Maestoso for violins in four parts, violoncello, and piano (H. Tolhurst), Scottish National Airs (S. Jarvis), and Canzonetta (Paradies). The vocalists were Miss Ethel Winn who sang "When the heart is young" (Buck) and "Be wise in time" ("Dorothy"); Mr. Arthur Thompson, who gave "In a distant land" (Taubert) and "Once I loved a maiden fair"; and Mr. W. G. Forington, who sang "The devout lover" (M. V. White) and "I wonder why" (L. King) in his usual finished style. Mr. T. E. Gatehouse met with his accustomed success in his violin solos by Chopin, Sarasate, Papini, and the Andante and Finale from Mendelssohn's Concerto in E minor. Mr. J. Kift gave two humorous songs with admirable effect. Mr. Charles Fry was announced to recite, but was unavoidably prevented from appearing, his place being taken by his pupil, Miss Edith Pusey, who gave two recitations with much ability.

THE spring Concert of the London Sunday School Choir took place on the 24th ult., in the Albert Hall. The programme was to a large extent a repetition of that performed at the fifteenth annual Sunday School Festival at the Crystal Palace in June last. The number of voices, however, was reduced from 5,000 to 1,500. The first part of the Concert consisted of sacred, the second of secular music, and the choir was successful in both. Mendelssohn's choral "Sleepers, wake," David Davies's "Magnificat," Henry Leslie's "The Pilgrims," F. Abt's "The Woods," and Schumann's "Gipsy Life" were sung. The London Sunday Schools' orchestral band took part in the Concert, and Mr. John Saunders, their leader, obtained an encore for a violin solo. Mr. Luther Hinton acted as Conductor, Mr. David Davies as Organist, and Mr. C. H. Churchill as pianist. Madame Antoinette Sterling sang three songs, "The Reaper and the Flowers," "The Three Fishers," and "A Dear Wife," the two last being encored.

AN Irish Exhibition is to be opened early in the coming summer at Olympia, Kensington. Ireland possesses great natural resources and important industries, and a comprehensive display of what she can produce or manufacture will not only be an object lesson of the greatest interest to the people of Great Britain, but will do much to assist the revival of trade in Ireland. The Exhibition is begun under the happiest auspices. It knows neither politics, religion, nor class, but has for its Executive Council and Patrons the most distinguished representative men—nearly 700—representing every phase of political, religious, and social life. The Exhibition, which will include displays of art treasures and musical performances, will be opened on June 4 and remain open until the end of October, and the whole of the vast space at Olympia will be utilised. Among the special features will be a representation of an Irish village, with the veritable peasants at work upon their cottage industries—the dying of yarn, making lace, knitting, &c.

AT the People's Palace, in the Mile End Road, Concerts are given every Saturday night at very cheap prices, which are attended by large numbers of people. On Saturday, the 3rd ult., some 2,500 persons heard with the greatest attention an excellent performance of Mendelssohn's Oratorio "St. Paul," accompanied by the organ and pianoforte,

played by Mr. G. Boddington Smith and Miss Alice Edmunds respectively. The soloists were Miss Alice Gomes, Mrs. Julia Lennox, Mr. Bernard Lane, and Mr. Musgrove Tufnail. The Conductor was Mr. Willem Coenen, and the choruses were sung by the Hampstead Choral Society, a small but excellent body of singers, who gave a remarkably good reading of their share of the work, all the value that can be imparted by due attention to good tone and expression being attained by careful study and artistic direction. The audience thoroughly enjoyed the performance, and expressed their approval by discriminating applause.

THE summer season of the Richter Concerts, under the direction of Mr. N. Vert, and with Dr. Hans Richter as Conductor, will commence on the 7th of May. The whole series will consist of nine evening Concerts, which will take place at St. James's Hall on the following Mondays—May 7, 14, 28, June 4, 11, 18, 25, July 2 and 9. The orchestra of 100 performers will have Mr. Ernst Schiever as leader, and the Richter Choir will be directed by Mr. Theodor Frantzen. In addition to works by Wagner, J. S. Bach, Beethoven, Berlioz, Brahms, Haydn, Liszt, Mozart, Mendelssohn, Saint-Saëns, and Schumann, the claims of modern English composers will not be disregarded. Dr. Stanford's Symphony (the "Irish"), which met with so warm a reception on its production at the Richter and Oratorio Concerts last year, will be repeated; and Dr. Mackenzie's Overture to "Twelfth Night," which was written this winter in Florence, will be performed for the first time.

ON Sunday evening, the 4th ult., the choir of St. John's, Waterloo Road, S.E., gave a performance of Mendelssohn's 42nd Psalm, "As the hart pants." Sir Julius Benedict's "St. Peter" was given on Tuesday evening, the 20th ult., with Master Warren, Miss Jennie Bawtree, Mr. J. Gostic, and Mr. Frederick Winton as soloists, and Mr. Edmund West at the pianoforte. The choir (surpliced) numbered fifty voices. The choruses were rendered with noteworthy smoothness and accuracy, and the soloists were all well up to their work. Mr. J. B. Dart, to whose efforts the success of the performance was mainly due, directed the performance and supplied the organ accompaniment. On the 28th ult., "The Messiah" was sung, by the Kyrle Society and St. John's Choirs combined, under the direction of Mr. F. A. W. Docker, and with Mr. E. H. Turpin at the organ. It is intended to repeat the performance of "St. Peter" some time during the present month.

MR. WILLIAM NICHOLL'S second Chamber Concert, at the Steinway Hall, on the 20th ult., was deprived of its principal feature of interest—the first performance of three German songs by Dr. A. C. Mackenzie—the late arrival of the copies from Leipzig rendering a postponement unavoidable. As it stood, the most important item in the programme was the great love duet from the first act of Wagner's "Die Walküre," which was rendered with artistic care and feeling by Miss Pauline Cramer and Mr. Nicholl. The accompaniments were most ably interpreted on the pianoforte by Mr. Armbruster, and, despite the loss of effect owing to the absence of an orchestra, the audience evidently appreciated the excerpt, recalling the performers twice. The rest of the Concert must be passed over, though it may be said that the selection generally was marked by artistic taste.

FOR the annual congress of the National Music Teachers' Association of the United States, which will be held in July at Chicago, Theodore Thomas's orchestra of sixty performers has been engaged, and a chorus of 400 voices secured. As the representative English work on this occasion, Dr. Hiles's Cantata "The Crusaders" has been selected. Last year's gathering was attended by about five hundred of the leading musicians of Canada and the States, meetings—often two or three at a time—being held each day during the week, from 9 o'clock in the morning till late in the afternoon, the evenings being devoted to the enjoyment of choral and orchestral music in a hall holding about 4,000 people.

THE London Church Choir Association will hold their annual Festival at St. Paul's Cathedral on Thursday evening, the 26th inst., at 7.30 p.m. The Association are departing

this year from what we believe to have been hitherto their rule, of introducing either a new Service or Anthem at their Festival; but no one can complain of the quality of the music selected, including as it does Eaton Fanning's Service in C, Dr. Stainer's Jubilee Anthem "Lord, Thou art God" (the first three movements), and the Hallelujah Chorus from Beethoven's "Mount of Olives." The Festival will be under the direction of Dr. Martin, the honorary Conductor of the Association.

A VERY successful Concert was given on the 15th ult. at the City of London College, White Street, Moorfields, by the College choir and band, under the direction of Mr. W. G. McNaught. The first part of the programme consisted of Haydn's "Spring," in which the solo parts were ably sustained by Miss Linda Rivers, Mr. J. H. Mullerhausen, and Mr. G. E. Cowie. The second part included Haydn's Symphony in D, part-songs by the choir, and a violin solo by Miss Annie Ward, which evoked an enthusiastic encore, a similar compliment being awarded to songs by Miss Rivers and Mr. Mullerhausen. Mrs. McNaught accompanied on the pianoforte.

THE proposal to raise a Memorial to the late Sir George Macfarren, in the form of a Scholarship at the Royal Academy of Music, has already resulted in the promise of nearly £1,250. But to provide something towards maintaining the scholar in addition to paying the cost of his musical education, the fund must amount to £2,000, or even more. Subscriptions are received by the Hon. Treasurer, Mr. Alfred H. Littleton, 1, Berners Street, W.; and by the Hon. Secretaries, Mr. Charles E. Stephens, 37, Howley Place, W., and Mr. J. Percy Baker, Willersley House, Wellington Road, Old Charlton, Kent.

THE following three performances have been given by the Kyrle Choir, under the direction of Mr. F. A. W. Docker:—"Samson," on the 7th ult., in St. Luke's Church, Kilburn; soloists, Miss Mary Bliss, Miss Ellen Cooper, Mr. John Probert, Mr. James Blackney, and Mr. C. Beaumont Barr. "Elijah," on the 10th ult., in Christ Church, Westminster Bridge Road; soloists, Miss Mary Bliss, Mrs. Dran, Mr. John Probert, and Mr. Jabez West. "St. Paul," on the 21st ult., in St. Stephen's Church, Poplar; soloists, Miss Ellen Tyer, Miss Ellen Cooper, Mr. George Micklewood, and Mr. James Blackney.

AT St. Anne's Church, Poole's Park, N., on Palm Sunday, there was an excellent rendering of Dr. Stainer's "Crucifixion." The soloists were in excellent voice and sang their parts effectively. The chorists, too, were fully equal to the task assigned to them. The various recitatives, choruses, and hymns (the congregation joining heartily in four of the latter), were sung with much pathos and reverence, and the demeanour of the large congregation, and the devout manner in which the service was conducted, suited well the solemn season which it was intended to commemorate.

AT St. Stephen's, South Kensington, on the Sunday afternoons in Lent, Stainer's "Crucifixion" has been sung; and, on Friday evenings, Gounod's "Mors et Vita," with orchestra, harp, and organ. After this service the orchestra played Gounod's "Marche Religieuse," Handel's Dead March in "Saul" being substituted on the late German Emperor's funeral day. The soloists, members of the choir, were Master Warwick Major and Master Frazer, Mr. Frederick Cundy, and Mr. Albert Rayment. Organist, Mr. Warren Tear; Conductor, Mr. Hamilton Robinson, Director of the Music and Organist at St. Stephen's.

ON Friday evening, the 9th ult., a meeting of the members of the Highbury Quadrant Church and Congregation, was held in the Hall attached to the Church to bid farewell to Mr. G. R. Norman, upon his departure for Ireland. During the evening an illuminated address and a purse of fifty sovereigns were presented to him in appreciation of his services to the Church as Choirmaster and Conductor of the Choral Society for the last six years. A selection of vocal and instrumental music was given by Mr. A. T. George, Organist of the Church, and some members of the choir.

MISS ANNIE E. HOLDOM gave her fourteenth annual Concert at Morley Hall, on Tuesday, the 6th ult. The

vocal numbers were entrusted to Miss Evans, Miss Lottie Smallman, Miss Grace Walker, Mr. S. Foulds, Mr. Roberts, and Mr. F. E. Lacy. One of the chief features of the evening was a piano and violin duet, by Miss Annie E. Holdom and Mr. Ernest Aylmer, which won a well-deserved encore. The Concert was a great success and was attended by a large and appreciative audience. Miss Holdom accompanied throughout, and Mr. Varley Newman and Mr. Edward Simmons were the musical directors.

At the Great Assembly Hall, Mile End Road, on Saturday, the 3rd ult., Mendelssohn's "Elijah" was performed. Miss Marianne Fenna, Madame Clara West, Miss Lottie West, Madame Osborne Williams, Mr. John Probert, Mr. Sidney Barnby, Mr. Thomas Cassidy, Mr. James Blackney, and Mr. Thomas Kempton were the soloists. Mr. J. B. Zerbini was the leader of the band; trumpets, Mr. T. Harper and Mr. Poulter. Mr. Duncan Callow was at the organ, and the band and chorus of 200 performers were conducted by Mr. G. Day Winter. The hall was well filled.

A LECTURE on "Deppe's Principles of the Mechanism of Pianoforte playing," was delivered by Herr Ehrenfechter at the Steinway Hall, on Wednesday afternoon, the 14th ult. As explained by the lecturer, there does not appear to be much that is novel or peculiar in the system of Herr Deppe, who occupies a high position as a teacher in Germany, and for the most part we can endorse what was said as sound and familiar doctrine. In this, however, precept was better than example, the *technique* exhibited by Herr Ehrenfechter himself being far from satisfactory.

A CONCERT was given in Craven Hill Congregational Church, Craven Terrace, Lancaster Gate, W., on Thursday, the 8th ult., by the Bayswater Orchestral and Choral Societies. The programme consisted of Mendelssohn's "Lauda Sion," Schubert's Symphony (Unfinished) in B minor, and Rossini's "Stabat Mater." The vocalists were Miss Adelaide Mullen, Miss Jessie King, Mr. Charles Chilley, and Mr. Robert Hilton. Mr. Fred. W. Noakes (Organist of the Church) presided at the organ, and Mr. Harkness Lait conducted.

At Woodgrange Hall, Forest Gate, on the 20th ult., Miss Julia Allen gave a Concert in aid of the Stratford Ragged Children's Mission. She was assisted by Miss Florence Thompson, Madame Annie Williams, Miss Emily Foxcroft, Mr. W. H. Pettitt, Miss Janie Hutchinson (violin), Mr. C. Wickham (clarinet), Mr. R. Henri Goddard (elocutionist), and Mr. Robert W. Wilson (accompanist). Miss Allen's solos were Beethoven's "Moonlight" Sonata and Raff's Caprice. Altogether, Miss Allen is to be complimented on the success of her Concert.

ANOTHER performance of Mr. Alfred Cellier's Cantata "Gray's Elegy" was given by the Dorothy Company, on the 7th ult., at the Princes' Hall. The rendering on the whole was very commendable, considering that most of the performers have hitherto been chiefly engaged merely in light comic opera. In the second part Miss Marie Tempest sang the solo in Mendelssohn's "Hear my prayer" with much taste. A new Suite de Ballet, by Messrs. Leslie and Caryll, was a disappointment, the music being very commonplace.

On Sunday, the 11th ult., at the Parish Church, Kew, Dr. Stainer's Oratorio "The Crucifixion" was admirably rendered by the choir, aided by Mr. A. Kenningham (of St. Paul's Cathedral), the bass solos being entrusted to Mr. Sydney Beckley. The unaccompanied chorus "God so loved the world" was beautifully sung, the pitch being strictly maintained. Great credit is due to the Choirmaster (Mr. Breadmore) and Mr. Harry E. Warner, the Organist, for their efforts in so successful a performance.

On February 29, at St. Andrew Undershaft, E.C., a special Service of Music was given before a large congregation—sacred solos and anthems by the choir of St. Andrew's, orchestral music by the "Church Orchestral Society," organ solos and accompaniments by Mr. W. J. Winter (assistant Organist at Westminster Abbey). Conductor, Mr. W. M. Wait, Organist and Choirmaster of St. Andrew Undershaft. For the first time, a selection

from Mr. Wait's new Cantata "St. Andrew" (at present in manuscript) was given.

THE Members of the Grosvenor Choral Society gave their 193rd monthly Concert at the Grosvenor Hall, Buckingham Palace Road, on the 23rd ult., when a selection from Mendelssohn's "St. Paul," and Sacred Songs befitting the season were given to a large and sympathetic audience. The soloists were Miss Hannah Jones, Mrs. Frame, Miss Bond, Mr. Frame, and Mr. H. Davis. Mr. Tonking presided at the organ and Mrs. T. P. Frame at the pianoforte. Mr. David Woodhouse conducted.

WITH reference to our remarks in our last issue, we are informed that the Kentish Town Musical Society have decided to restore Dibdin's tomb in St. Martin's Burial Ground, Camden Town. We are sure our readers will be glad to learn that this work is to be undertaken by a local Musical Society. Mr. T. Eccleston Gibb is the Honorary Treasurer, and Mr. J. P. Fitzgerald, 178, Kentish Town Road (to whom all communications may be addressed), Honorary Secretary of the "Dibdin Memorial" Fund.

DR. MACKENZIE'S setting of Buchanan's Ode "The New Covenant," written for the opening of the Exhibition in Glasgow, in May next, is in the Press, and will shortly be issued to the public. The varied allusions in the poem suggest changeful treatment, otherwise the work is practically in one movement, leading up to a magnificent climax. The melody of the Old Hundredth Psalm is most effectively employed at the conclusion, so as to enlist the co-operation of the assembly, in addition to the choir, band, and organ.

A PERFORMANCE of Dr. Stainer's Cantata "The Crucifixion" was given in the Church of the Holy Innocents, Hornsey, on the 14th ult. Messrs. Lawrence Fryer and Frank May were the soloists, and the choral portions were sung by the Holy Innocents (Hornsey) Musical Society, the congregation joining heartily in the hymns. Mr. Edwin Drewett presided at the organ, and Mr. Donne Smith, the Organist of the Church, conducted.

MR. J. GLADNEY WOLFF gave his second annual Concert at the Morley Hall, Hackney, on the 5th ult. A highly interesting programme was given by the following performers:—Miss Kate Fusselle, Miss Flora Edwards, Miss Nellie Bradshaw, Miss Jennie Argent, Mr. Alfred Probert, Mr. Henry Thorn, Mr. Charles Wolff, Mr. Louis B. Mallett (solo violinist), Mr. Alfred Allen (solo pianist), and Mr. Lewis Frost, the latter officiating as accompanist.

THE Highbury Philharmonic Society gave an excellent performance of "Elijah" at their third Concert, on the 5th ult. The soloists were Miss Anna Williams, Miss Florence Monk, Miss Hilda Wilson, Miss Rose Dafforne, Mr. Charles Banks, Mr. T. R. Croger, Mr. Frank Ward, and Mr. Watkin Mills. The band and chorus, under the able direction of Mr. G. H. Betjemann, acquitted themselves in highly creditable fashion.

A FREE performance of Handel's "Messiah" was given on Wednesday evening, the 21st ult., at Chelsea Congregational Church, under the direction of Mrs. Layton, F.C.O., who officiated at the organ. There was an excellent string band and a large and efficient chorus. The solo parts were taken by the Misses Florence Hughes, Laura Carter, and Jessie King; and Messrs. Howden Tingey, W. Briggs, J. Catten, and Edward Layton.

MDLLE. JEANNE DOUSTE gave her third Pianoforte Recital at the Princes' Hall on February 29, when her charming and sympathetic touch met with cordial appreciation. By special desire, Mr. Francesco Berger's Gavotte and Musette from the Suite in G was included in the scheme—winning the only encore during the afternoon. In Rubinstein's Trio in B flat, Mdlle. Jeanne Douste was ably supported by Mr. F. Arnold and Mr. W. Whitehouse.

A CONCERT was given, on the 13th ult., by the Kentish Town Musical Society, at the Stanley Hall, Upper Holloway. The vocalists were Miss Edith Stow, Miss Minnie Kirtan, Mr. Arthur Thompson, Mr. Charles Chilley, Mr. Donell Balfie, and Mr. McC. Chambers. Mr. John Saunders gave solos on the violin, and Mr. Thomas Physic was the accompanist. The programme was well selected and duly appreciated.

THE Birmingham and Midland Musical Guild have just issued the fourth Annual Report of their proceedings. Papers by Mr. Charles Lunn, "On Definitions, Impressions, and Ideas"; by Mr. Stratton, "On a Telephone of Fifty Years Ago"; by Mr. Langston, "On Musical Ethics"; and other matters, show the activity and the enterprise of the Guild.

MR. WILFRED DAVIES, Organist and Director of the Choir, gave an Organ Recital, on the 15th ult., at St. Luke's Church, Hackney. Pieces by Bach, Mendelssohn, Merkel, Smart, Redhead, Wely, Handel, Capocci, and others were performed. The Organist was assisted by Miss Eleanor Gregory (harp) and Mr. A. L. Spittle, R.A.M. (violin).

A SERIES of Saturday Afternoon Concerts, at the Royal Albert Hall, commenced on the 31st ult., and will be continued throughout the season; each Concert will commence at 3.30 and last about two hours. The programmes will consist of popular music, rendered by eminent artists, choirs, choral societies, orchestral and military bands, &c.

MR. G. AUGUSTUS HOLMES gave an Organ Recital at St. George's, Camberwell, on the 18th ult., before a large and attentive congregation. The programme, consisting of compositions by Wely, Mendelssohn, Guilmant, and Schubert proved very interesting. Vocal music was given by Mr. Horace Petley and a Quartet.

A CONCERT in aid of the funds of the recently erected Parish Church, Gunnersbury, was given in the parish room on the 2nd ult., when the Choral Society, under the conductorship of Mr. C. Lawrence, and with the assistance of friends, gave a performance of several vocal and instrumental pieces.

MR. FARMER's Oratorio "Christ and His Soldiers" was performed, under the conductorship of Mr. R. W. Lewis, at the Chiswick Vestry Hall, on the 15th ult. Other pieces were sung by Miss Edith Ruthven, Miss Helen Killik, and Mr. P. O. Coward. The Concert was in aid of the funds of Gunnersbury Church (St. James's).

A PERFORMANCE of "Samson" was given in the Presbyterian Church, Ossulston Street, Euston Road, by the Kyrle Choir, on the 1st ult. The soloists were Mrs. Edwards, Mrs. Oram, Mr. d'Arcy Ferris, Mr. Albert Orme, and Mr. J. Winspeare McCarty. Mr. William Tate accompanied and the Conductor was Mr. A. H. Orme.

THE last number of the *Quarterly Musical Review* contains the commencement of a series of articles on the subject of "Instrumentation," from the organ to the orchestra, written by the editor, Dr. H. Hiles, who has treated the subject in his own original and thoughtful manner.

BACH's "St. Matthew" Passion was sung at St. Paul's Cathedral, on Tuesday evening, the 27th ult., with full orchestra and a largely augmented choir. There was a vast and devoutly attentive congregation.

THE interesting old organ in Dulwich College Chapel, originally built by England in 1760, has lately undergone restoration and enlargement by Messrs. Lewis and Co. It now contains twenty-five stops and 1,198 speaking pipes.

MR. HERMANN KLEIN's annual, *Musical Notes*, is now in the press, and will be published in a few days. As a musical record of the year, this issue will be even more comprehensive than its predecessor, and a fuller index will be appended.

ON the 18th ult. Dr. Stainer's "Crucifixion" was performed at Christ Church, Clapham, before a large congregation. The solos and choruses were well rendered by the choir. Mr. George Way presided at the organ.

THE name of Mrs. Wilson-Osman should have been given in connection with the performance of "The Redemption," at Greenock, last month, instead of Mrs. Osborne Williams.

MR. W. S. HOYTE has been appointed a Professor of the Organ at the Royal College of Music.

REVIEWS.

Addresses and Lectures. By George Alexander Macfarren. [Longmans and Co.]

THE admirers and pupils of the late Principal of the Royal Academy of Music, together with others associated with him in the work of teaching, will rejoice to find in this series of collected Addresses and Lectures much that will remind them of his worth and of his intellectual powers. Ten of the chapters comprise the Addresses delivered to the students of the Royal Academy during a period of as many years. Some of these derive their chiefest interest from their personal references to the work done in the place over which he presided. Others are of general application, and will be read with keen interest by those to whom the personal allusions are dark and dumb things. His applications of classic fables, as in the case of Alcestis and Marsyas, are very happy. The sketch of the history of music in the Address of 1882, of the history of the Academy itself and its famous Principals (1886), and his last inaugural Address, September 24, 1887—the imagery once more drawn from classic fable—the Lectures on the Lyric Drama, and on Handel and Bach, are all full of suggestion. It is well known that Macfarren viewed with distrust the exponents of the advanced school in music. He shows in his Essay on the Lyrical Drama that the quality of the *Leitmotif*, which was so much vaunted of late as a novelty of the composer, is to be found in many previous writers, some of whom used it "not as a pantomime trick of bringing up a stage goblin, but a very high medium of expressing the musical meaning."

In the concluding words of the book having reference to Handel and Bach, he says:—"Let us never forget that these two authors (Handel and Bach) stand as a pyramid that will defy the ravages of time, and must ever be the monument of the musical powers of the eighteenth century; but if you will accept this fancy, let it be extended by the supposition that the pyramid is inverted, that its apex was in their own era, and that its constant expansion widens with the course of time, with the capability of men to perceive if not to appreciate its vastness, and that as the cultivation of musical intellect advances, so will its apparent extent. We expect in generations to come there will still be regard to what these men have done, a regard which I trust we all here entertain. In summing up the whole estimate of the characters of the two, one may apply a term, which has almost become a cant term, and say that the real 'music of the future' is that of Handel and Bach."

There are many other Addresses by the late learned Professor, which were printed in detail in certain musical journals as they were delivered, but the Editor of the present collection has displayed good judgment in bringing together only those which show the author at his best. The book is well printed, and is adorned with a photographic portrait of considerable fidelity.

Friedrich Lux, sein leben und seine Werke dargestellt. Von Dr. August Reissmann.

[Leipzig: Breitkopf und Härtel.]

IT has been said that great men have no special nationality. They are cosmopolitan. If the labours of their brain have any power of reaching the soul at all, nationality is not considered. Humanity is influenced by the emotions, and when a work makes a direct appeal to those emotions, it is a matter of small consequence, if of any at all, what was the mother-tongue of him who makes it. Music in particular, of all the arts, possesses, like painting and sculpture, this power. Therefore musicians, as those who deal with this especial form of language, are citizens of the world. Their labours, if worthy, are enjoyed by all who possess the will and the desire. Dr. Reissmann shows, in his sketch of the Life of Friedrich Lux how much he has done to render his name worthy. Yet scarcely a note of his music has ever been heard in England. For this reason perhaps we may account for the fact that his name does not appear in any English dictionary professing to give some account of notable musicians. He is a man of considerable mark in his own country; and remembering that his labours during the sixty-seven years of his life comprise operas, compositions for orchestra, for military band, chamber

music, organ pieces, pianoforte pieces, and many vocal works, it is quite time that he was admitted into the ranks of those musicians whose efforts are admitted into favoured places in the estimation of the public out of his own country. There are many men who spin music as a spider does threads, and who rest in their own efforts after the manner of the Arachnide. They live a comparatively solitary life, and their productions are only made available in dire necessity, as the cobweb is employed to staunch an accidental wound. But Friedrich Lux is not of this description; his music is well known and greatly admired; his skill as a conductor is recognised. Allowing for the enthusiasm of his biographer, and judging chiefly from the evidence afforded by his written works, they are clever and deserve their popularity. The story of his life includes a description of his works, accompanied by musical illustrations of the chief features; and the steel engraving of his portrait from a photograph shows a face of intelligence and firmness of purpose. Englishmen who can read German will be interested in the book, which is appreciatively written, and all who can admire good and well written music will be glad to hear one or other of his works "some of these days."

The Village Queen. Pastoral Cantata for treble voices. Composed by Charles Vincent, Mus. Doc., Oxon.
[Novello, Ewer and Co.]

THE opportunities for dramatic license which certain old English customs afford to the poets have not been neglected. The demand for musical pieces for female voices, for use in Schools, Colleges, &c., has prompted librettists to utilise all the known customs and probably to invent a few more, for no reference is to be found in Brand to the many quaint and poetical practices asserted to exist. So long as the words are passable the legend upon which they are supposed to be founded needs neither excuse nor authentication. It is known that Village Queens are still annually crowned, but it is doubtful whether the ceremonies are in every case attended with so much glamour of poetry as in the present case. Here the words and sentiments are very pretty and some of the images employed are sweetly fanciful. Dr. Vincent has arranged his music so as to fully satisfy the dramatic needs. There are airs, duets, choruses with instrumental festal music, all of the brightest and most attractive patterns. The whole of the music is of the most interesting character, and some of it, as for example, the opening choruses "Awake, awake," "Behold the day," the *Finale* "For long shall we remember," the duet "Yes! sleep no more," the songs "Let the merry fives," "O nightingale," and so forth, are far above the dead level of conventional interpretation which the character of the words would seem to inspire. Altogether the Cantata is well worthy of the notice of those who are in search of novel and pleasing things of its kind.

Sonata (D dur) für Pianoforte und Violine. Composit von B. Horwitz (Op. 1). [Berlin: R. Sulzer.]

THE development of the Sonata form out of the old Suites has been attained by a process well known to every student of the history of music. The possibility of its expansion in regions as far distant from the accepted form of the Sonata as the Sonata was from the Suite, seems to be the aim of most of the composers of the present day who choose to express their thoughts in classical form. This is certainly the case with the present Sonata in D major, for violin and piano. There are points of departure from the standard models, such as an ever shifting tonality and a tendency to break forth in the opening section into the regions of the "free fantasia." The disadvantage of this plan is less to exhaust the skill of the composer—for few among the most daring would be so unwise as to use every device at the outset and have nothing to say but commonplace afterwards—so much as to leave little to the imagination of the hearer. However, taking Herr Horwitz's music as it stands, without reference to any design of extension which he may have had, it will be found that he writes well and effectively for both instruments. The *Adagio* is a beautiful piece of work, and the *Finale*, in Rondo form, is both brilliant and fascinating, such as would place the powers of the executants in the most favourable light before their hearers.

Psalm cxii., "I was glad." By Edward Hodges, Mus. Doc., Cantab. [Novello, Ewer and Co.]

THIS is a re-issue of a work written in 1855 for the consecration of Trinity Chapel, New York, which will account for the character of the music being widely different from that of church compositions of the present day. A generation ago the influence of modern theories of harmony and of foreign schools of sacred music had only just begun to be felt. Dr. Hodges' Psalm, therefore, is in the manner of eighteenth century anthems, and is a very good example of its class. The writing is almost purely diatonic, contrapuntal, and florid. The organ part mainly supports the voices, which, it should be said, are treated with far more consideration than is frequently the case in later compositions. In short, those who are not entirely wedded to recent developments in service music cannot fail to be pleased with this Psalm, which would make a capital anthem for dedication festivals, the re-opening of churches, and such like occasions.

A Dream of Long Ago. Song. Poetry by M. Powis Bale.

A Cradle Song. ("Into slumber will I sing thee.") Poetry by Maggie Macdonald.

Edith. Gavotte, for the Pianoforte.

Composed by J. T. Musgrave.

[Novello, Ewer and Co.]

THE first of these songs is a charming specimen of pure vocal writing, in that ballad form which seems fast departing. The harmonies throughout are both appropriate and refined. The rocking accompaniment in the "Cradle Song" suggestive of "Slumber music" is, of course, the common property of composers; but Mr. Musgrave has woven in with this an extremely pleasing melody, and truly sympathetic with some graceful lines from *The Girls' Own Paper*. The Gavotte proves to us that the composer is more spontaneous in vocal than in instrumental music. The piece is well written throughout, and would certainly please, if well performed, but it lacks any original thought.

Three Songs. Written and composed by Cotsford Dick. [Weekes and Co.]

THE composer of these graceful little vocal pieces has already made his name as a writer of simple and melodious compositions well suited for amateur singers and performers, and the three contributions before us fully sustain his reputation. In this case he is his own poet; and although his verses are somewhat more conventional than his music, we can confidently recommend both to the notice of vocalists who are not too ambitious to include such songs in their drawing-room *répertoire*. Of the three, we prefer the last in the book, "A Caprice"; but a little variety in the accompaniment would certainly be desirable.

The Organ Works of John Sebastian Bach. Edited by J. F. Bridge and James Higgs. Book 7. Preludes and Fugues. [Novello, Ewer and Co.]

IN the present instalment of this magnificent edition of Bach's immortal organ works we have five preludes and fugues, the first three of which are regarded as among the composer's finest masterpieces. This remark applies especially to the great examples in A minor and B minor, well known to every lover of the organ. The others are less familiar, though almost equally worthy of study. As in every preceding part, the editors have supplied a valuable preface, the material of which is largely taken from Spitta. The suggested metronome rate and the limits for registering add to the utility of the edition.

Soft Voluntaries for the Organ. By George Calkin. Book 10. [Novello, Ewer and Co.]

AS in former books of this useful series of Voluntaries, we have here a series of six pieces of two or three pages each, admirably written for the organ, full of pleasing, though dignified, melody, and of very moderate difficulty. Those in triple measure, simple or compound, are especially charming.

FOREIGN NOTES

M. H. BARBEDETTE, the friend and biographer of the late Stephen Heller, is, *Le Ménestrel* informs us, just now engaged upon completing and editing a number of compositions left in a sufficiently advanced state by that genial and remarkable composer of pianoforte music. They comprise, *inter alia*, two suites of *Ländlers*, six highly characteristic Preludes, and a work consisting of an *Allegro agitato*, a *Barcarole*, and a *Fileuse*. One of the chief difficulties in M. Barbedette's task is the deciphering of the manuscripts on account of indistinct handwriting, Heller, formerly so neat a writer, having been almost completely deprived of his sight during the last few years of his life.

The Paris Court of Appeal has reversed the judgment of three months' imprisonment passed upon M. Carvalho, the late Director of the Opéra Comique, on account of alleged culpable negligence in connection with the burning of that theatre. M. Carvalho, whose case excited universal sympathy, has been the recipient of numerous congratulations in consequence of the above decision.

A new Symphony, by M. Vincent d'Indy, the ideas for which have been inspired by Schiller's "Wallenstein" Trilogy, was performed for the first time, and well received, at one of the recent *Lamoureux* Concerts of Paris. M. Vincent d'Indy has already shown his predilection for the great German poet, by the production, some two years since, of a Cantata, the libretto of which is a free version of Schiller's "Lay of the Bell."

The municipal authorities of Rouen recently distinguished themselves by prohibiting the performance of the March from "Tannhäuser," which had been included in the programme of a Concert given for charitable purposes at the above town.

M. Gounod has, it is stated in French journals, just completed some fresh ballet music to his opera "Roméo et Juliet," which is to be included with the fourth act, and will be produced at the next performance of the work at the Grand Opéra.

The meeting for the present year of the *Allgemeine deutsche Musikverein* is to be held from the 10th to the 13th of next month at Dessau. The programme of the performances in connection therewith, as foreshadowed in German papers, includes Berlioz's Symphony "Harold in Italy," Liszt's "Faust" Symphony, Wagner's "Kaisermarsch" and Peter Cornelius's Overture to his recently resuscitated opera "Der Barbier von Bagdad," as well as some sacred works by old masters and minor compositions by Becker, Bronsart, D'Albert, and others.

We have received the programme of a highly interesting historical Concert, recently given by the *Bohnsche Gesangverein*, of Breslau, devoted exclusively to Spanish composers, and including choral numbers by the following—viz., Cristóforo Morales (about 1520), Tomás Luis de Victoria (1540-1608), Matías Veana (early part of the sixteenth century), Diego Casada (about 1660), Sebastiano Duron (about 1700), Juan García Salazar (died 1710), Diego Muelas (died about 1742), José de Torres Martínez Brabo (1665-1738), Francisco Secanilla (1775-1832), Félix Cuellar y Altarriba (1777-1833), and Hilarion Eslava (1807-1878).

The 10th ult. was the centenary of the birth of the German poet, Joseph von Eichendorff, to whose genial muse the musical world is indebted for many of the lyrics of Mendelssohn, Schumann, Robert Franz, and others.

Richard Wagner's "Rheingold," the opening part of the "Nibelungen" tetralogy is, at last, in course of serious preparation at the Berlin Opera House, where the performance of the complete cycle, realised on every other important operatic stage of the Fatherland, remains as yet a thing to be accomplished.

A Ladies' String Quartet has just been formed at Berlin, consisting of Mesdames Thomas, Elsa and Emma Menzel, and Marie Spiess. After giving some concert performances in the German capital, the artists will, it is stated, undertake a concert tour in the provinces.

A violin, the body whereof consists entirely of clay, is just now being exhibited at the Berlin Industrial Museum, the maker being Herr Ludwig Rohman, of Muskau. The instrument is said to possess a strong and full, albeit somewhat hard tone, as has been repeatedly demonstrated in the concert-room. There are two violins made of a similar material among the permanent exhibits at the Museum of

Rouen, where they are regarded as great curiosities; there was also a violin made of porcelain included in the late Exhibition of Musical Instruments at the Albert Hall.

The first performance, in the German language, of Messrs. Gilbert and Sullivan's operetta "The Mikado" took place on the 2nd ult., at the Theater an der Wien, of Vienna. The popular work was exceedingly well received, although the performances are said to be scarcely on a par with those of the English company which introduced "The Mikado" to the Austrian capital. The German version is from the pen of Herren Zell and Genée.

Herr Victor Nessler, the successful composer of "Der Trompeter von Säckingen," is engaged upon a new opera, the plot of which is founded upon a picturesque chapter in the history of Strassburg in the sixteenth century. The libretto has been furnished by an Alsatian writer, the composer himself being a native of Alsace, and the production of the new work is looked forward to with much interest by a considerable section of the German musical public.

Madame Rosa Sucher, the gifted interpreter of Wagnerian heroines, will, the *Neue Berliner Musikzeitung* states, after all accept an engagement at the Royal Opera of Berlin, in consequence of an understanding having been arrived at with Herr Pollini, of the Hamburg Stadt-Theater. Herr Albert Niemann, the veteran Wagner tenor, just returned from a highly successful sojourn in the United States, has again become a member of the Royal establishment in question.

Herr Franz Rummel, the eminent pianist, after completing in February last his highly appreciated series of Chamber Concerts at Berlin (to which reference has already been made in these columns), has since taken part in Concerts at Dresden, Frankfurt, Cassel, and other musical centres of Germany, being everywhere accorded a most flattering reception. Herr Louis Hartmann, the well-known critic of the *Saechsische Landeszeitung*, speaking of the performance by Herr Rummel of the Concerto in E flat by Beethoven, expresses himself in terms of the highest eulogium, both as regards the *technique* and the intellectual qualities displayed by the artist, whose interpretation he moreover characterises as "perfectly sound, free from affectation, yet full of warmth and individuality."

Mr. Frederic Lamond, the young Scottish pianist, continues to meet with high appreciation, both as performer and composer, during his present concert tour in Germany.

A new opera, "König Arpad," by the Dutch composer, M. Verhey, has just met with a most successful first performance at the German Opera of Rotterdam. The libretto, written in German by M. van Loghem, is founded upon an episode in the history of the Netherlands.

M. Leeuwrik, of Utrecht, is said to have completed an excellent Dutch translation of the book of "Lohengrin," for the purpose of the performance of the work by the Netherlands Opera Company.

The interesting musical library of the Vicomte Charles de Clerque de Wiscoq de Sousberghe, a distinguished Belgian amateur, was placed under the hammer some weeks since, at Ghent, and realised the comparatively low sum of 5,000 francs.

A new orchestral Suite from the pen of Signor Luigi Mancinelli has just been performed with conspicuous success by the Philharmonic Society of Madrid.

The following new operatic works have lately been successfully brought out at Italian theatres—viz., at Naples, "Le Nozze di Fiorina," by the Signorina Teresa Guidi (Teatro Nuovo), and "L'Isola azzurra," by the Maestro Mollica (Fenice); at Castelfranco, "Il Gremialino rosa," comic opera, by Signor Azzo Albertoni; at Lucera, "Il Saggio," comic opera, by the Maestro Alfredo Soffredini.

The French diapason normal has now also been introduced in the military bands of the Republic of Chili.

Verdi, according to Italian papers, is at present engaged upon the composition of a one-act operetta, the libretto of which has been written by a lady belonging to the Roman aristocracy. The new work by the veteran Maestro is to be first performed by a circle of distinguished amateurs of the Italian capital in aid of a charity.

Verdi's "Otello" has been produced, up to the present, on fourteen operatic stages and in five different languages—viz., in Italian at Milan, Venice, Brescia, Parma, Turin, Modena, Rome, and Naples; in German at Hamburg,

Munich, and Vienna; in Hungarian at Buda-Pesth; in the Czech language at Prague; and in Russian at St. Petersburg.

The following statistics of the season of opera which has just come to a close at the Metropolitan Opera-house of New York will be read with interest. The operas produced were: "Walküre," "Siegfried," "Götterdämmerung," "Tristan und Isolde," "Lohengrin," "Tannhäuser," "Die Meistersinger" (Wagner); "Le Prophète" (Meyerbeer); "Faust" (Gounod); "Euryanthe" (Weber); "La Juive" (Halévy); "Fernando Cortez" (Spontini); "Fidelio" (Beethoven); "Der Trompeter von Säckingen" (Nessler). There were sixty-two performances in all, thirty-six of which were accorded to the above Wagnerian operas. The total receipts amounted to 184,000 dollars, whereof upwards of 115,000 dollars have been realised by Wagner's works, being an average of some 3,200 dollars for each performance, against some 2,460 dollars for each of the others. The continuance of the performances having been secured for another season, the director of the New York German Opera, Mr. C. Stanton, will in the course thereof also produce "Rheingold," thus completing the cycle of music-dramas forming the "Nibelungen" tetralogy.

A monument is to be erected at Zittau, his native town, to Heinrich Marschner, the composer of "Der Templer und die Jüdin." The work is about to be executed by Herr J. Hartzer, the eminent Berlin sculptor, who also executed the Marschner statue in front of the Opera-house at Hanover.

On February 13, the anniversary of the death of Richard Wagner, a commemorative performance of "Lohengrin" was given at the Madrid Opera House in presence of a crowded and highly appreciative audience.

The death is announced at Paris, on the 15th ult., of M. Henri Blaze de Bury, son of that somewhat eccentric musical *savant*, known by the name of Castil-Blaze, in whose footsteps he followed as regards the taste for and the ability to write upon subjects connected with our art. M. Blaze de Bury was for many years the musical critic of the *Revue des Deux Mondes*, and was also the author of an interesting biography of Meyerbeer and of a number of able biographical sketches published under the respective titles of "Musiciens Contemporains" and "Musiciens Anciens et Modernes." The deceased author was in his seventy-fifth year.

Jean Delphin Alard, the brilliant violinist, and professor of his instrument at the Conservatoire, died suddenly at Paris, on February 22. He was also a composer of taste and merit, and was born at Bayonne in 1815.

Thomas Klein, a clarinetist of European fame, and for many years professor of that instrument (for which he has written a number of compositions) at the Viennese conservatorium, has just died at Vienna, at the age of eighty-six. He was a native of Nuremberg.

The death is also announced, at Milan, of Enrico Calzolari, a once much admired tenor singer, who appeared in operas by Bellini, Donizetti, Rossini, and Verdi, and of whom Fétis, in his "Biographie Universelle des Musiciens," speaks as having been "the last tenor of the good Italian school." Calzolari was born at Parma in 1823.

CORRESPONDENCE.

VENEZUELA.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In perusing a file of the *Opinion Nacional*, of Caracas, Venezuela, I came upon a report of the president of the Philharmonic Union of that city, and I think perhaps an abstract of it will prove interesting to your readers as illustrating the progress made in music in that far off capital.

The Society has been in existence for a year, and the president, in presenting his report on the 31st December last, congratulates the members on the work done and advance made during the year.

Twenty-five Concerts have been given under the direction of the musical chief, Señor Carlos Werner (violincello), assisted by the following native professors: Señores Villena, Caraballo, Arvelo, Magdaleno, Berra, Pérez, Hernandez, and Sbarra; and by the following foreign

artists: Messrs. Pringnitz, Prampolini, and Casoratti, while some forty ladies and gentlemen have given their services gratuitously.

A hundred and sixty-one works have been presented of the following composers: Auber, Bach, Bazzini, Beethoven, Bizet, Boccherini, Bottesini, Brahms, Bragu, Briccialdi, Calcaho, Carille, Cherubini, Chopin, Dancila, Delibes, Donizetti, Espinosa de los Monteros, Faubert, Faure, Fischer, Gastaldon, Gottschalk, Gounod, Handel, Halévy, Hauser, Haydn, Heinemeyer, Hoffman, Holger Dahl, Hummel, Lachner, Lange, Larrazábal, Luigi, Liszt, Lumbye, Marchetti, Moszkowsky, Mendelssohn, Mercadante, Meyerbeer, Möller, Montemayor de Letts (Maria), Mozart, Niels Gade, Pujol, Racelle, Raff, Reisinger, Rossini, Rubinstein, Saint-Saëns, Sarasate, Serrano, Servais, Scharwenka, Schubert, Schumann, Södermann, Spohr, Suppé, Silas, Tartini, Thalberg, Tosti, Verdi, Vieuxtemps, Villena, Volkmann, Vollmer, Wallace, Weber, Widor, and Wuerst.

The progress of the Society has been very successful. Commencing in January with 100 active members, by September the numbers had increased to 250, so that the Caracas Theatre not being large enough to contain the 250 families, representing (as the president very naively remarks), in a country where families are so numerous, about 1,500 individuals, it was found necessary to apply to the President of the Republic for the use of the Guzman Blanco Theatre, which that distinguished personage kindly granted.

Among the benefits conferred on the nation is to be reckoned the awakening taste for classical and serious music which is daily becoming more and more manifest.

The financial position of the Society is satisfactory. The library contains the nucleus of a good collection, and a Steinway pianoforte has been purchased, and although not quite paid for, there are sufficient assets to meet the balance.

The only thing one has to regret in this very encouraging report, is that these good Venezuelans appear to have forgotten that there are some composers in England whose works might worthily occupy a place in their *répertoire*.

I remain, Sir, yours truly.

Cecil Burch.

TO CORRESPONDENTS.

* * * Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

ARTHUR (Marlborough).—The instruments have not yet appeared in this country.

CONDUCTOR.—There is no book of the kind that you require.

JOHN GRIEG.—See answer to Mus. Bac.

K. F.—The Royal Academy of Music, or the Royal College of Music, would be better than either of the institutions you name.

MISS MIDDLETON.—We regret we cannot comply with your request.

MR. L. BARNES.—The notice of the Wellington Concert was not dated.

MUS. BAC. (not Foreign or Colonial).—Thanks for your letter. 1. We do not agree with you on the question of the doctorate. 2. The "learned societies" may be dealt with again. 3. The whole matter of University degrees will probably form the subject of a future paper.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ASHTON-UNDER-LYNE.—On Monday evening, the 5th ult., Mr. J. Buckley Thompson gave a Recital on the organ at the Wesleyan Chapel, Stamford Street. The works played were by Lemmens, Carter, Guilmant, Friedrich Lux, Omer Guiraud, J. S. Bach, Haydn, and Spohr. In all the pieces the effects were highly pleasing. The Recital was varied by vocal selections by Miss Marie Hughes.

BASINGSTOCK.—The Harmonic Society gave their second Concert of the season on the 22nd ult., when a programme of sacred music, including Mendelssohn's *Lauda Sion* was performed. Mrs. Stanesby and Mr. T. W. Page, with some members of the class, were the solo vocalists. Mr. Arthur Blagrove was solo violoncello, Mr. J. L. Phillips was the accompanist, and Mr. W. H. Liddle conducted.

BERWICK-UPON-TWEED.—On Sunday night, the 18th ult., *The Crucifixion*, by Dr. Stainer, was given in St. Mary's Church, under the direction of the Organist, Mr. Barker. The solos were given in a creditable manner, and like the choruses and hymn tunes, were sung by members of Mr. Barker's choir.

BISHOPS' STORTFORD.—A performance of Stainer's *Crucifixion* took place on the 15th ult., at the Parish Church. The work was rendered by the church choir of about forty voices, with the help of Messrs. Fryer and Frost (of St. Paul's), Mr. F. R. Adams (a member of the choir) taking the bass solos. Mr. F. J. W. Williams presided at the organ. The Oratorio was preceded and followed by some special Psalms and Prayers.

BRIGHTON.—A lecture on "English Songs," illustrated by numerous interesting examples from early times down to Sir Arthur Sullivan's setting of Lord Tennyson's "Songs of the Wrens," was given by Mr. Henry Davey, on the 16th ult., before a large audience at the Grammar School. Mr. Davey had previously given lectures upon Tennyson and Shakespeare at the School, and much interest was consequently aroused as to the manner in which he would treat the present subject. The result was highly successful; the lecture itself being specially interesting, whilst the admirable style in which the illustrative examples were sung gave the audience the greatest satisfaction. The vocalists, all of whom joined in the famous canon, "Sumer is y' cummin' in," were Mrs. E. Payne, Mrs. F. Davey, Miss Manwaring, Miss Cowley, Mr. G. Cole, and Mr. W. Booth. Six of the pieces were encored, Mr. E. Payne sang the twelve songs in Lord Tennyson's "cycle," Mr. Davey accompanying.

BURNLEY.—A Concert-lecture on Beethoven, by the Rev. E. Ingram, B.A., in Red Lion Street Schools, on the 15th ult., was illustrated by quartets and trios of the master, rendered by Messrs. Pennington, Dent, Leach and Fred. Myers. The Sonata in C sharp minor and the Andante con Variazioni from the "Kreutzer" Sonata were also included.

CALCUTTA.—Mr. Slater's Concert, on February 9, began punctually at 8 o'clock with Sterndale Bennett's Andante, admirably rendered by Mr. Slater at the piano and the Viceroy's band. One of the features of the programme was G. J. Bennett's "When stars are in the quiet skies," sung by Mrs. Greenhill, the accompaniment for which was effectively scored for the orchestra. The Viceroy's band gave a selection from Nicola's *Merry Wives of Windsor*, and Mr. von Goldstein deserves high praise for the manner in which he conducted this and the other selections given by the band. Mr. Slater's chorus of more than a hundred voices was heard to advantage in the "Song of the Vikings," given for the first time in Calcutta. Mrs. Pratt, Mrs. Sinkinson, Mrs. Joubert, and Messrs. Sanderson and Hasty contributed to a most successful entertainment. The fact that it has been possible to get a large, well-trained chorus together in the height of the season speaks well for the prospects of the Philharmonic Society which, it is understood, Mr. Slater is now organising.

CHAPELTOWN.—The sixth annual Concert of the Chapeltown and District Sacred Harmonic Society took place on the 15th ult., *Judas Macabre* being the work placed before the audience. A chorus of nearly 100 performers, and a band of twenty-one instrumentalists, with Mr. John Peck as leader, Mr. F. Senior at the organ, and Mr. J. Sheldon Hague as Conductor, were the means of assisting to secure the success of the Concert. The soloists were Miss Winnie Beaumont, Miss Louisa Dowmont, Mr. Arthur Boole, and Mr. Dan Billington. Miss Winnie Beaumont's rendering of the florid soprano airs elicited unanimous and long continued applause. The choruses and instrumental music were capitally rendered.

CHATHAM.—Messrs. H. C. Tonking and B. M. Carrodus gave an Organ and Violin Recital on the 15th ult. Mr. Tonking played compositions by Handel, Bach, Gounod, and Guilman; Mr. Carrodus solos by Mendelssohn, Wieniawski, and Vieuxtemps. Mlle. Vagnolini was the vocalist.

CHICAGO.—The Artists' Concert Club gave their forty-sixth Concert on Tuesday, the 13th ult. The programme included Liszt's Organ Prelude and Fugue on B A C H, performed by Mr. Clarence Eddy; Rheinberger's Suite for organ, violin, and violoncello (Op. 100, by Messrs. Clarence Eddy, S. E. Jacobson, and M. Eichheim; Rubinstein's Concerto in G (Op. 45), by Mr. W. C. E. Seeboeck, accompanied upon the organ by Mr. Eddy, and vocal and instrumental pieces by Beethoven, Rietz, Dubois, and Donizetti. Miss Mathilde Wilde was the vocalist.

CHORLETON-CUM-HARDY, NEAR MANCHESTER.—On Friday evening, the 2nd ult., an Organ Recital was given in the Wesleyan Chapel, by Mr. J. E. W. Lord, Organist of St. Mary's, Rawtenstall. The programme was made up of compositions by Gounod, J. S. Bach, O. Guiraud, Krebs, Dubois, Batiste, and Lemmens.

CROSTHWAITE, KESWICK.—On the 21st ult. *The Messiah* was given in the Parish Church. The choir consisted of 135 voices. The accompaniments were played by a band selected from Mr. Hall's orchestra; leader, F. W. Schofield; the organist was Mr. Fogg; the principal singers were Miss Jessie Moorhouse, Miss Alice Bertenshaw, Mr. Kendall Thompson, and Mr. Kinnell; and the Conductor was Mr. P. T. Freeman, of Keswick.

CHURCH.—The members of the Philharmonic Society brought the current season to a close by a very successful performance of *The Messiah*, in the Town Hall, on the evening of Tuesday, the 6th ult., on which occasion the principal vocalists were Miss Annie Lea, Miss Emilie Lloyd, Mr. S. Mason, and Mr. D. Harrison. The orchestra

was under the leadership of Mr. H. Nottall, Burg; Miss Kemp presided at the harmonium, and Mr. G. Young conducted. The very excellent manner in which the choruses were rendered gave unmistakable evidence that great care had been bestowed on their preparation, a fact which reflects much credit both on the members and their Conductor, Mr. G. Young.

DINGWALL, N.B.—A most successful Concert was given on the evening of Friday, the 9th ult., in the Masonic Hall. Provost Ross presided, and there was a large and appreciative audience. The feature of the evening was the singing of Miss Watt, of Inverness, who was heard to much advantage in "My lady's bower," "The Masquerade," and "Afon Water." Special mention must also be made of Miss Urquhart's French Chansonette "Je n'ote," and Mr. Wallace's spirited rendering of the old Scotch ballad "Johnnie Cope." Mr. Gordon in "When other lips," and Miss Paterson in "Love's old sweet song" were highly successful. Besides performing *De Sirra's Fantasia "Balmoral"* Miss Ross, with two exceptions, accompanied throughout.

FOLKESTONE.—An Organ Recital was given in the Parish Church, in aid of the expenses incurred in repairing and improving the organ, by Mr. Alfred Oake, on the 15th ult. The works of Mendelssohn, Smart, J. S. Bach, Guilman, Rossini, Morandi, Gounod, Dubois, and Collin were drawn upon for the programme. The Rev. H. A. Wansbrough, M.A., was the vocalist.

GIRVAN, N.B.—Niels Gade's *Erl-King's Daughter* was sung at the eleventh annual Concert given by the Musical Association, on the 9th ult., when, in spite of the inclemency of the weather, there was a good attendance. The solos were taken by Miss Winnie Beaumont and members of the Association. Miss McKenna sang at the piano-forte and Mr. W. Thompson (Glasgow) at the harmonium. Mr. McNabb (Glasgow) conducted.

HALTON, NEAR LEEDS.—The members of the Wesleyan Chapel Choir gave a performance, on the 12th ult., of Mr. George Shinn's Oratorio *Captives of Babylon*. The principals were Miss Ada Wood, Miss K. Taylor, Mrs. Taylor, Mrs. Jackson, Mr. J. W. Crosthwaite, and Mr. W. J. Crosthwaite. The choruses were well given, and the band performed its share of the work satisfactorily. Mr. W. Green conducted.

HANLEY.—Stainer's Oratorio *The Crucifixion* was given on the 22nd ult., at the Old Church, by the choir of the church. Principals, Mr. F. G. Guest and Mr. D. Harrison. Mr. Barlow presided at the organ. The Oratorio was preceded by a shortened Evensong and an address by the Incumbent.

HOVE.—The Brighton and Hove Choral and Orchestral Society gave its first Subscription Concert of the season in the Hove Town Hall, on the 15th ult. The soloists who assisted the Society were Frauln Marie Lipp (vocalist) and Mr. E. H. Thorne (pianist). In memory of the late Emperor of Germany, the Concert opened with Beethoven's "Funeral March." Gounod's *Motet "Gallia,"* composed for the opening ceremony of the International Exhibition of 1871, followed. In Mozart's Concerto in C minor, for piano and orchestra, Mr. E. H. Thorne at the piano-forte, soloist and band worked together admirably. The choir sang three madrigals, "Hard by a fountain" (Wacrent, 1550), "Under a willow" (Vecchi, 1570), and "Soon as I careless strayed" (Festa, 1571), with marked attention to light and shade. Frauln Marie Lipp's *début* before a Brighton audience was a great success. Mr. E. H. Thorne, after his piano-forte solo (Weber's *Polonaise in E*), being twice recalled, played one of Handel's Suites. The orchestra, conducted by Mr. J. Crapps, gave the Andante con moto movement from Mendelssohn's "Italian" Symphony. The Concert terminated with Dr. Parry's Ode for chorus and orchestra, "Blest pair of Sirens." Dr. Sawyer, the Conductor, may again be congratulated upon the successful inauguration of the season.

IPSWICH.—Dr. Stainer's *Crucifixion* was given, on the 22nd ult., in St. Matthew's Church, under the direction of Mr. Thomas Palmer, the Organist. The chief solos were taken by Mr. Wigg, Mr. Copeland, Mr. J. Cooper, Mr. Senior, and Mr. King. Mr. Palmer presided at the organ.

LAMPETER.—On St. David's Day, the 1st ult., the St. David's College Musical Society gave its annual Concert in the School Hall. The first part of the programme consisted of Mozart's *Seventh Mass* and Spohr's *Canata God, Thou art Great*. The principal vocalists were Mrs. Ryle, Mrs. Felton, Mr. D. W. Evans, and Rev. H. Jones. The choruses were sung with much precision and due attention to light and shade. One of the most pleasing features of the first part was the rendering of Spohr's duet, "Children, pray this love to cherish," from *God, Thou art Great*, by Mrs. Ryle and Mr. D. W. Evans. The second part of the programme was of a miscellaneous character. Macfarren's song, "Pack clouds away," was sung by Mrs. Ryle to much advantage. Mr. A. W. Wiseman, Mus. Bac., of Norwich, played Beethoven's Introduction and Ronde from Sonata in E (Op. 53) and Liszt's Fantasia on Verdi's *Rigoletto* from memory in an able manner. He also joined with Mr. Culley in a piano-forte duet, Wagner's Overture to *Tannhäuser*. The greatest praise is due to the Conductor, Mr. Culley, to whose efforts the greater part of the success of the Society is due.

LEATHERHEAD.—Two highly successful performances of Dr. Stainer's *Crucifixion* were given in the Parish Church, on Tuesday, the 6th ult. The combined choirs of St. John's Foundation School and the Parish Church (numbering sixty voices) rendered the choruses in an admirable manner, the unaccompanied chorus, "God so loved the world," producing a marked effect on the crowded congregations. Among the soloists were Mr. Alfred Kenningham and Mr. Thurlay Beale. The other solos were taken by Messrs. Karn and Phillips, of the church choir. Mr. George Beale, Organist of St. John's School, played the accompaniments, and Mr. Ferdinand Lawson, Organist of the Church, conducted.

LIVERPOOL.—Spohr's *Calvary* was performed on the 15th ult., in the Cathedral Church of St. Peter, with a large measure of success. The soloists were Master A. Evans, Mr. Dakin, and Mr. E. Grime. The choral numbers were given with much effect. Mr. C. H. Collins presided at the organ, and Mr. F. H. Burstell conducted. —Mr. Arvon Parry's first annual Concert was held at the Rotunda Lecture Hall, on Tuesday evening, the 20th ult. The performers were Miss Ella Herriman, Madame Emilie Young, Ros Morlais, Arvon Parry, Mr. W. H. Marks; a trio of violins and piano, by the Ross Family; and the Brython Choral Society. Choir. Accompanists, Miss Pritchard, Mr. Foxley, and Mr. Nisbet. Conductor, Mr. Hughes.

NEWARK, AMERICA.—The Harmonic Society gave Dvorák's *Stabat Mater*, on February 23. The singing of the chorus was worthy of the highest praise. The interpretation given to the music was full of intelligent appreciation. The final Amen chorus was sung with a spirit which has rarely been equalled by any body of singers in Newark.

NEWCASTLE-ON-TYNE.—A performance of Haydn's *Creation* (parts 1 and 2) was given by Mr. Dodd's choir in the Elswick Road Wesleyan Church, on the 21st ult. The soloists were Miss Foster, Miss Carrigall, and Messrs. A. Ruine, Macdonald, and L. Bales. Mr. A. Kent and Mr. A. B. Thompson played the accompaniments on the organ and piano. Mr. Geo. Doida conducted.

NOTTINGHAM.—The fifth annual Concert of the Amateur Orchestral Society took place, on the 15th ult., in the Albert Hall. Mr. Henry Farmer was Conductor. The Overture to *Don Giovanni*, the second and fourth movements from Mendelssohn's Italian Symphony, "The Funeral March of a Marionette" (Gounod), the pretty *civale* music from *Colombe*, and a selection from *Leporello* were the pieces given. The orchestra numbered about sixty, and of these about a score were ladies. During the evening Miss Goldschmidt gave a selection on the pianoforte, with orchestral accompaniments. Mr. William Wright played a part of one of Haydn's Concertos for the organ, and Mr. E. Thorpe a solo on the violoncello. The vocalist was Miss Alice Gomes.

OLDHAM.—The third Concert of the season was given by the St. Cecilia Society, on Tuesday, the 15th ult., in the Co-operative Hall, King Street. The programme was well arranged and admirably delivered. Among the vocal contributions, Bishop's gives "Bene, gentle gales," "Hail to the Chief," and the spirited "Song of the Vikings" brought out to the greatest advantage the qualities of the choir. Miss Chadderton, Miss Ravell, Miss Hartley, Mrs. Wood, Mrs. Slater; Messrs. Charles Chadderton, J. H. Mills, Duxbury, Barlow, Malcolm, and Deamaley were the chief vocalists. Mr. J. E. Slater conducted, and Mr. J. Lawton was the pianoforte accompanist. Instrumental solos were contributed by Messrs. T. J. Mangan and N. Gambillo, and a duet for cornet and trombone by Messrs. T. Leeming and E. Hales.

PEBBLES, N.B.—A very successful performance of the *Creation* was given by the Choral Society, on the 10th ult., under the conductorship of Mr. Tate. The three soloists, Miss Winnie Beaumont, Mr. Gledhill, and Mr. Glenconner, sang with considerable effect, their voices blending together well in the duets and trios. Mr. Danbarn's band gave valuable assistance in the orchestral parts of the Oratorio.

PUNSEY.—On Monday evening, the 12th ult., the members of the Choral Union gave their second Subscription Concert this season. The works performed were Mr. Cowen's Cantata *The Rose Maiden* and Mr. A. R. Gaul's Cantata *Joan of Arc*. The principals engaged were Miss Linton, Miss Marie Rhodes, Mr. C. Dingle, and Mr. Browning; Mr. H. Heap was the leader of the band; Mr. H. Robertson was the Conductor.

RUBENBURY.—Mr. J. E. Smith gave his annual Concert in the New Hall, on the 15th ult. The performers were Miss Levia Ferrari, Miss Florence Tirrell, Mdlle. Lella Dufour, Mr. Frank May, Miss Adela Duckham (violinist and pianist), Mr. Giuseppe Dindoli (violinist and pianist), Miss Nellie Talley, and Mr. Alfred Clarke (solo piano). The Concert was much appreciated.

ST. LEONARD'S-ON-SEA.—Mrs. Dyke gave a Morning Concert at the Royal Concert Hall, on the 15th ult. The first part of the programme consisted of sacred music, on account of the Lenten season. The performers who assisted Mrs. Dyke were Miss Lena Law, Mr. William Nicholl, Mr. Harold Savery, and Mr. Herbert Thordike. Miss Kate Chaplin (violin), Mr. Henry K. A. Robinson (pianoforte), Mr. Victor Gollnick (organ). Well deserved applause from a gratified and appreciative audience rewarded the efforts of all.

STOCKPORT.—A Recital was given at Trinity Wesleyan Chapel on Thursday, the 15th ult., by Mr. J. Buckley Thompson, a blind organist, of Ashton-under-Lyne. His selections were greatly appreciated. In the intervals occurring in the Recital, the choir, under Mr. Bailey's leadership, sang several pieces, the solos in which were taken by Mrs. Sheldermine, Misses Leah and Watmough.

STOCKPORT.—Mr. G. F. Mountford gave a Concert at the New Connexion Chapel, on the 15th ult. Miss Legge and Mr. W. Pugh were the chief singers, and a quartet party gave some of Mendelssohn's part-songs, besides three unpublished part-songs, by Geo. F. Mountford. The instrumental selections included Schubert's Quintet (Op. 114) and Beethoven's Pianoforte Quartet in E flat (Op. 10), the executants being Messrs. Geo. F. Mountford, G. Melley, W. Bailey, R. A. Blorton, and H. Webb. Mr. G. Bleunake played Handel's Sonata in F, for flute and piano.

THORNTON HEATH.—Under the conductorship of Mr. Gregory Haast, the Musical Society gave its second Concert of the fourteenth season on the 10th ult., in the East Surrey Hall. The first part of the programme consisted of Spohr's *Last Judgment*, the solo parts being sung by Miss Annie Matthews, Mr. George E. Mathew, Mr. William Powell, and Mr. Charles Ackerman. The choruses were

carefully rendered by a choir of forty voices. Madame Gregory Haast played the Overture and Symphony, and also accompanied. The second part was a miscellaneous selection.

WASHINGTON.—Handel's *Samson* was given on the 16th ult., by the Musical Society, under the direction of Dr. Hilen, and assisted by Misses Thudichum and Monk, and Messrs. Piercy and Cleaver, Mr. Driffield (of Liverpool) being at the organ. Both band and choir were admirable, and the whole performance was highly praiseworthy.

WEST CALDER, N.B.—The members of the Musical Association gave a Recital of Fawcett's *Funeral*, on the 23rd ult. The solos were taken by members of the Association. Mr. Blaikie (Edinburgh) presided at the pianoforte, and was assisted by a small orchestra, led by Mr. James Terry, first violin (a former pupil of Dr. Mackenzie in Edinburgh), Mr. J. Wilson (second violin), Mr. G. R. Raeburn (viola), Mr. J. Hope (violinello), and Mr. W. Jack (clarinet). Mr. James Prentice conducted.

WIMBLEDON.—The Musical Society, under the conductorship of Mr. W. Sumner, gave Handel's Oratorio *Samson* on the 22nd ult. The solo parts were sustained by Madame Clara West and some members of the choir. Madame West gave excellent effect to the arias "Ye men of Gaza" and "Let the bright Seraphim." The choruses and the accompaniments by a small band were very good.

WIMBORNE.—The Philharmonic Society gave a performance of Haydn's Oratorio *The Creation*, this being the first production of the work in Wimborne. The choir numbered eighty voices, and the principal singers were Miss Marjorie Eaton (Ashton-under-Lyne), Mr. L. Myatt (Chester Cathedral), and Mr. J. Maltby (the Jones's Concerts). The orchestra was led by Mr. A. Gorst. The whole performance was a distinct success. Miss Marjorie Eaton distinguished herself throughout by her singing. Great culture and a voice of much purity and firmness were displayed by Mr. Maltby. Mr. Myatt also deserves special mention. The choir did ample justice to the various choruses, singing from start to finish with spirit and precision. Mr. Canlin conducted.

WYNDHAM.—On Wednesday, the 7th ult., the newly-organised Choral Society gave its second Concert. The Society was assisted by Messrs. W. E. and A. Taddeham (violins), Burton (viola), Hewson, Claburn, and Miss Watling (vocalists), all of whom delighted the audience with their contributions. The chorus of the Society, under the able conductorship of Mr. Algernon S. Wyble, performed several partsongs very creditably, especially Pearson's energetic and popular composition "The Iron Horse."

ORGAN APPOINTMENTS.—Mr. E. S. Weston, Organist and Choirmaster to St. Margaret's, Elewether, W.—Mr. Frank W. Tegg to Greenwich Road Congregational Church.—Mr. H. J. Taylor, F.C.O., Organist and Choirmaster to Christ Church, Dover.—Mr. Joseph William Kimmins to the Congregational Church, Stratford, E.—Mr. Henry Gunkroger, Organist and Choirmaster to Christ Church, Sowerby Bridge, Near Halifax.—Mr. Charles S. Knight, Organist and Choirmaster to Holy Trinity, Beckenham.—Mr. Arthur Hinchine, Organist and Choirmaster to Penpont Parish Church, Dumfriesshire.

CHOIR APPOINTMENTS.—Mr. F. Herman Seward (Solo Alto), to Christ Church, Clapham, S.W.—Mr. T. H. Chife, Choirmaster to St. Frideswide's, Osney, Oxford.

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| 44. A Prayer for those at Sea. S.A.T.B. <i>G. A. Osborne</i> | 2d. | 92. Busy, curious, thirsty fly. T.A.T.B. ... " | 3d. |
| | | 93. Love wakes and weeps. A.T.B.B. <i>Felix W. Morley</i> | 2d. |

POPULAR NUMBERS OF CHAPPELL'S PENNY OPERATIC PART-SONGS for S.A.T.B.

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| 1. Hymn of the Fisherman's Children. "Zampa." | 19. Happy and light. "Bohemian Girl." |
| 2. Fays and Elves ("In mia fe"). "Martha." | 24. O balmy night ("Come è gentil"). "Don Pasquale." |
| 3. Spring's bright glances ("In Elvezia von v'ha"). "La Sonnambula." | 25. 'Gainst the powers of evil ("The Chorale of the Cross"). "Faust." |
| 4. From yonder vale and hill ("D'immenso giubilo"). "Lucia di Lammermoor." | 27. With fair Ceres ("Norma Vieni"). "Norma." |
| 6. Onward to battle. ("Squilli echeggi"). "Trovatore." | 28. The tuneful sound of Robin's horn. "Guglielmo Tell." |
| 7. Rataplan ("Rataplan"). "La Figlia del Reggimento." | 29. The Chorus of Huntsmen. "Der Freischütz." |
| 8. The gipsy's star ("Vedi! la fosche"). "Il Trovatore." | 30. Hark! the distant hills. "Martha." |
| 9. War Song of the Druids ("Dell' aura tua profetica"). "Norma." | 32. Hail to the Bride! "Lohengrin." |
| 12. Friendship ("Per te d'immenso giubilo"). "Lucia di Lammermoor." | 34. A Bridal wreath we twine. "Der Freischütz." |
| 13. Away, the morning freshly breaking ("The Chorus of Fishermen"). "Masaniello." | 35. Behold how brightly breaks the Morning. "Masaniello." |
| 14. Pretty Village maiden ("Peasants' Serenade Chorus"). "Faust." | 36. From hill to hill resounding. "Fra Diavolo." |
| 18. On yonder rock reclining. "Fra Diavolo." | 40. War Song. "Les Huguenots." |
| 22. Come, old comrade (the celebrated chorus of old men). "Faust." | 42. Harvest Song. "La Favorita." |
| | 43. The Boats bound along o'er the Bay. "Masaniello." |
| | 44. The Emigrant Ship. "Der Freischütz." |
| | 45. Welcome! (Birthday Song). "Pietro von Abano." |
| | 47. The Harvest Home. "Le Nozze di Figaro." |
| | 48. By their songs so sweet. "La Bergère Châtelaine." |
| | 51. All by the shady greenwood tree. "Maid of Judah." |

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